

ORYCON 15



OryCon 15

A celebration of humor in
Science Fiction and Fantasy

Guest of Honor

Terry Pratchett

Artist Guest of Honor

Mark J. Ferrari

Special Guests

Robert Lionel Fanthorpe

and

Celtic Rockers TEMPEST

(sponsored by Friends of Filk)

November 12-14, 1993

**Red Lion / Columbia River
Portland, Oregon**

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Writers' Workshop	Theresa ReedSimmons

Credits & Acknowledgements

- Cover by Mark J. Ferrari ("Butterfly Dragon" from *S. Petersen's Field Guide to Creatures of the Dreamlands*).
- Interior art by Mark J. Ferrari (page 53), Rachel Sinclair (page 38), and Jeff Sturgeon (page 35).
- Photo of Fanthorpe provided by South Wales Argus Ltd., England.
- Design by Steve Berry. Contents under pressure.
- OryCon wishes to thank:
- OryCon 13 for setting aside excess funds to bring Terry Pratchett to our convention.
 - Wrigley Cross Books for use of their fine store (conveniently located at SE 82nd & Powell) for our committee meetings.
 - The collectors of Mark Ferrari's art for loaning pieces to exhibit.
 - Steve Berry for his professional, friendly and much appreciated attitude.
 - The Cascade Rangers for providing speedy labor in the collating of our publications.
 - David Levine, for the updated Hotel Map (conveniently located on the back cover of this program book).
 - Powell's Books for providing gifts for our Guest of Honor.
 - Boyds Coffee for providing coffee for the Hospitality Suite.

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Statement(s) from the Chair

I was persuaded into taking my position as Co-Chair after being informed that if it were left to Alan and Andrew to do the paperwork, I'd be doing it anyway! Might as well have the title, too! At times I have envied Cecilia Eng (Andrew's Significant Other) for her willpower to say "NO!" right from the beginning. Actually, it has been quite a learning experience. I never realized there were so many personalities and talents needed to make Orycon the unique science fiction convention that it is. I was very pleased at the way the volunteer committee worked as a team to produce this year's Orycon. Perhaps it was because of the team of chairs at the helm, but my feeling is that this group of people can do just about anything together. I'd just like to thank everyone for all of their hard work and willingness to pitch in to get jobs done. Thank you.

—Nancy "At Least 2/7ths Chair" Smith

My reasons for wanting to be involved with Orycon as Co-Chair were fairly simple. I wanted to have an influence on the convention while getting a closer look at what it takes to organize an event like Orycon. Another reason was to be a "coach" of sorts, to the team of volunteers that puts Orycon together each year. I was also challenging myself, so that the lessons I would learn as Co-Chair could be applied to future projects, such as CascadeCon '94 and other conventions. Besides, I wanted to make sure that this Orycon was going to be more fun. Not that past Orycons haven't had their share of fun and educational stuff; I just wanted to make sure there was more of it this year!

I'd like to personally thank the following: Debbie Cross and Paul Wrigley for having the Pratchett and Chandler books, the city's best double mocha, and the good conversations and valued opinions; Brian Hunt and Victoria Selander—I don't think they knew quite what they were getting into until it was too late; Rachel Sinclair for her sharp eyes; the Hot Tub Club for the stress relief; my beloved co-chairs and the Con Com for challenging me as much as they did; and especially to Abacus, for everything.

—Alan "At Least 2/7ths Chair" Smith

While I was in a discussion on volunteers at a convention earlier this year, a gentleman remarked, "I paid for my admission and I am going to spend my time enjoying the Con. I resent all these attempts to make me feel guilty because I won't volunteer." It is to him and those like him that this scream is dedicated.

Why you have bought a membership & not purchased an admission: a Rant.

Over a year ago the work started that has made this convention possible. Since then the committee has grown to over forty members: all of whom have purchased memberships. It's a rule we enforce every year. With the volunteers, this group will more than double during the convention. All of their work is without remuneration as is that of the program participants who are giving professional services without the speaking fees, per diems, or cost of travel that they undoubtedly deserve.

If we paid these people even minimum wage the cost of a membership would be over \$150. If we paid what we would have to in order to hire professionals, the cost would be considerably higher. Doubt it? Ask someone you know that attends real world conventions. I have: the cheapest was \$120 (2 days, booksellers), the most expensive \$1,500 (4 days, port commission-

ers). Most seem to be in the \$200 to \$300 range, and this without the reduced room rates that fans have come to expect. Does your money help? Yes, as did mine. Years ago when I was at school there were house parties. Some people hosted them, some helped, some brought stuff, and some if they had even a shred of honesty should have remarked as they came to the door "Hi, I have half a six pack of bad beer. Do you mind if I come in, drink all the good booze, break all your records, and vomit in the corner?" **Just paying at the door does not make us even.**

What does this mean to you? That depends: If this is your first Orycon, enjoy, and see if you like the convention enough to come back and help us out. If you are volunteering your help, bless you, and enjoy as much as you can. If you work on other conventions, help if you want—but if you don't I understand and I hope you understand if when I am at your convention I spend most of my time trying to remember what it was that I liked about these things before I started spending too much time running them to go to them. If you used to help but due to burnout or blood feud have stopped, I hope you get over it—we still need you. If you have tried to help and there was nothing to do, thank you for trying. In any case remember that being with fellow science fiction fans is a main part of the convention, so you should not only enjoy yourself but should help (or at least not hinder) everyone else in enjoying themselves. If you aren't volunteering here and you don't contribute your assistance anywhere else; if you haven't helped in the past and aren't planning to volunteer in the future; if you can't be kind to the people running the convention or even polite to the other convention members, you need to explain to me and to every one else **why we should keep inviting you to our parties.** Oh, and you need to see registration—you owe the convention \$200.

—Andrew Nisbet

Editor's Note

This program book was truly a collaborative effort. However, I claim responsibility for all omissions, typos, errors, sprung ligatures, lapses in taste, and other unfortunate inconsistencies. Put 'em in the "Blame Steve" file.

Much-deserved credit is due to these people: Each department head wrote up and provided input. David Levine came through with another of his wonderful hotel maps. John Lorentz, Debbie Cross, Victoria Selander and Cecilia Eng gathered fiction, biographies and photos for our Honored and Special Guests. Marc Wells, David Levine, and John Lorentz provided text files and emotional support via the internet. Sam Butler, Linda Pilcher, and Barbara Oldham sent me ads and other copy. Shelley Dutton Berry, Alan and Nancy Smith, David Levine, Kate Yule, Debbie Cross and Paul Wrigley (among others) proof-read copy. Alan and Nancy Smith acted as information gatherers and took the book to the printer.

I poured everything into PageMaker and stirred it up a bit. I shamelessly stole format ideas from many previous program book designs, including my own. Think of it as recycling.

Mind-numbingly boring technical notes: Typefaces are Bookman and Avante Garde, with Times for the schedules and other tables. Output is 300 dpi grudgingly spit out by a fatigued laser printer. I used my Mac LC III, Microsoft Word, Claris MacDraw Pro, Aldus PageMaker, a scanner, a crowbar, and stirrups. Yes, my carpal tunnels are severely pinched, but, hey... FIAWOL.

—Steve Berry

ORYCON—THIS IS YOUR LIFE

	DATES	GUESTS	CHAIR(S)	ATTENDANCE
The Symposium	Nov 11, 1978	(No GOHs)	Debbie Cross	~125
OryCon	Nov 9-11, 1979	John Varley (Pro), Steve Perry (TM) & Richard Geis (Fan)	Steve Berry & Roger Wells	525
OryCon '80	Nov 14-16, 1980	Fritz Leiber (Pro), Steve Perry (TM) & Elton Elliott (Fan)	Bryce Walden	1,010
OryCon '81	Oct 30-Nov 1, 1981	Frederik Pohl (Pro), Steve Fahnestalk (TM) & Kennedy Poyser (Fan)	Roger Wells	965
OryCon '82	Nov 12-14, 1982	Robert Silverberg (Pro) & Jeff Frane (Fan)	Debbie Cross & Paul Wrigley	979
OryCon V	Nov 11-13, 1983	Octavia Butler (Pro), Terry Carr (TM) & Wilson Tucker (Fan)	Sam Butler	937
OryCon '84 (The Relaxicon)	Nov 9-11, 1984	Reginald Bretnor (Pro) & Steve Perry (TM)	John Lorentz & Sue Renhard	424
OryCon '85	Nov 8-10, 1985	Somtow Sucharitkul (Pro), Steven Barnes (TM) William Rotsler (Artist) & Jon Singer (Fan—chosen by lot)	Ariel Shattan	889
OryCon '86	Nov 7-9, 1986	Edward Bryant (Pro), George R. R. Martin (TM) & Jessica Amanda Salmonson (Editor)	John Lorentz	873
OryCon '87	Nov 13-15, 1987	Tim Powers, Michael P. Kube-McDowell & Ben Yalow	Sam Butler & Patty Wells	954
OryCon 10	Nov 11-13, 1988	Lucius Shepard, John Varley Connie Willis (Pros) & Mona Clee (Special Petrey Guest)	"The Junta"	973
OryCon 11	Nov 10-12, 1989	Michael Bishop (Pro) & David Langford (Special Guest)	John Lorentz & Paul Wrigley	1,069
OryCon 12	Nov 9-11, 1990	Howard Waldrop & K. W. Jeter (Pros)	David Levine	1,055
OryCon 13	Nov 8-10, 1991	Emma Bull & Will Shetterly (Pros)	Diana Callihan	1,196
OryCon 14	Nov 20-22, 1992	Esther Friesner (Pro), James Warhola (Artist) & Steve Forty (Fan)	John Lorentz	1,366
OryCon 15	Nov 12-14, 1993	Terry Pratchett (Pro), Mark Ferrari (Artist) & Robert Lionel Fanthorpe (Special Guest)	Andrew Nisbet, Alan & Nancy Smith	~1,500
OryCon 16	Nov 11-13, 1994	Pat Cadigan, Beth Meachem & Tappan King	Page Fuller & Linda Pilcher	???

The one-day Symposium in 1978 was held at Portland State University. OryCon was held at the Lloyd Center Sheraton in 1979, at the Portland Hilton 1980-83 and 1985, at the Portland Cosmopolitan Hotel in 1984, at the Red Lion/Lloyd Center (formerly the Portland Sheraton) in 1986, and at the Red Lion/Columbia River since 1987. Nearly fifty people have attended all of the OryCons (and, no, they aren't all committee members). But no one has been foolish enough to *work* on all of them. John Lorentz has chaired four OryCons, and has been on 14 committees. Several more people have worked at least 13 years.

—chart compiled by John Lorentz

What is OSFCI?

Usually buried at the bottom of a convention flyer, or in the back of a progress report, you find something like "this event is sponsored by Oregon Science Fiction Conventions, Inc. (OSFCI)". But what is OSFCI?

The simple answer is that OSFCI is the legal entity operating under the assumed business name of "OryCon". But it's also the body that provides the year-to-year continuity of the events. OSFCI is a non-profit, tax-exempt, all-volunteer (no one gets paid anything) corporation with about 50 corporate members. Members live as far away as New York and Boston, and membership in the group is open to anyone who has been on at least two OSFCI-sponsored convention committee lists during a four-year period. These conventions have included OryCon, CON, CascadeCon, the 1991 Smofcon, and Westercon in 1984, 1990 and 1995. There is an annual meeting each January, where the year is reviewed, by-laws passed and members are elected to the Board of Directors.

The Board members directly decide who will be the chair of OryCon, and whether to sponsor other events, such as CascadeCon, Westercon and Smofcon. ("Sponsorship" means that the event is part of OSFCI's tax-exempt umbrella, and may use OSFCI's post office box, bank accounts and bulk mailing permit. Occasionally, OSFCI will provide seed money for the event.) Although Board members often work

What's behind the name?: John Lorentz tells us about our corporation and how it supports the community.

on the events, the Board doesn't *run* the conventions—they are simply there to review things and make sure the event operates within OSFCI's tax-exempt status. The Board is made up of ten people, elected to alternating two- year terms (five at a time). Presently, the Board consists of: Debbie Cross, Cecilia Eng (Treasurer), David Levine, John Lorentz (Secretary), Linda Pilcher, Ruth Sachter, Alan Smith, Nancy Smith, Marc Wells (President) and Paul Wrigley—a group ranging from people who have worked on OryCon for 15 years to folks who have only worked on a few. The Board meets four times a year—January (after the Annual Meeting), March, June and September—and everyone with an interest in its activities is welcome to attend.

But OSFCI takes part in other activities besides running OryCon and other conventions. OSFCI sponsors the Susan C. Petrey Clarion Scholarship Fund, which annually gives scholarships to students at the Clarion and Clarion West workshops. OSFCI has given money to OMSI (and is sponsoring a science lecture there in 1994), charities, schools and public libraries. OSFCI maintains a matching gift fund which matches donations made by OSFCI corporate members to many local institutions, such as libraries, museums and the Portland Science Fiction Society, that promote science or science fiction. And OSFCI watches over the equipment that has been accumulated over the years—such as art show panels, computers, hospitality equipment and video equipment—for use in putting on the conventions.

So, now you know "what is OSFCI". It's us.

—John Lorentz

TERRY PRATCHETT: The Real Untruth

by Dave Langford

Terry Pratchett has been around for longer than you think. Brian Aldiss recently reminisced about the 1966 British Eastercon hotel and how he himself had helped "to defeat a loathsome under-manager, letting in younger fans (including Terry Pratchett?) who were dossing elsewhere." In fact Terry's first, precocious story had already appeared in *Science Fantasy* magazine in 1963, when he was about fifteen.

"But enough of accuracy...
We present *Fifteen Things You
Didn't Know About Terry
Pratchett.*"

But enough of accuracy. "Suitably libelous" was what your committee specified for this piece. Therefore, in the great tradition of British gutter journalism, ripping aside the shining public façade to reveal the total fabrications within, we present *Fifteen Things You Didn't Know About Terry Pratchett*:

- The official Terry Pratchett Fan Club is run by his most devoted admirer, John Clute. Its members are now a familiar sight at British conventions in their fake bald heads and/or orang-utan suits, and are known to fandom as "Pratties", often shortened to "Prats".

- According to foul rumours in the scandal-sheet *Ansible*, the book Terry was tapping away at in the bar at ConFrancisco will be the first Discworld rock'n'roll novel. "My hero cwyms from Llamedos, knywn for singing, sheep and stone circles...."

- The editor of *Ansible* claims to own a prized collection of astonishing and deeply revealing Pratchett fax messages all which begin with the secret codeword NFA,YB: "Not For *Ansible*, You Bastard." Arrangements have been made to publish these fifty years after my death... (Terry: "I see. You mean in 2043?")

- Watch for Terry's tireless, prosthetic Autographing Hand—notorious from the signing session a few years ago when a power surge led to 235 books being signed in four and a half minutes (the scorchmarks of some signatures going all the way through to Chapter Three).

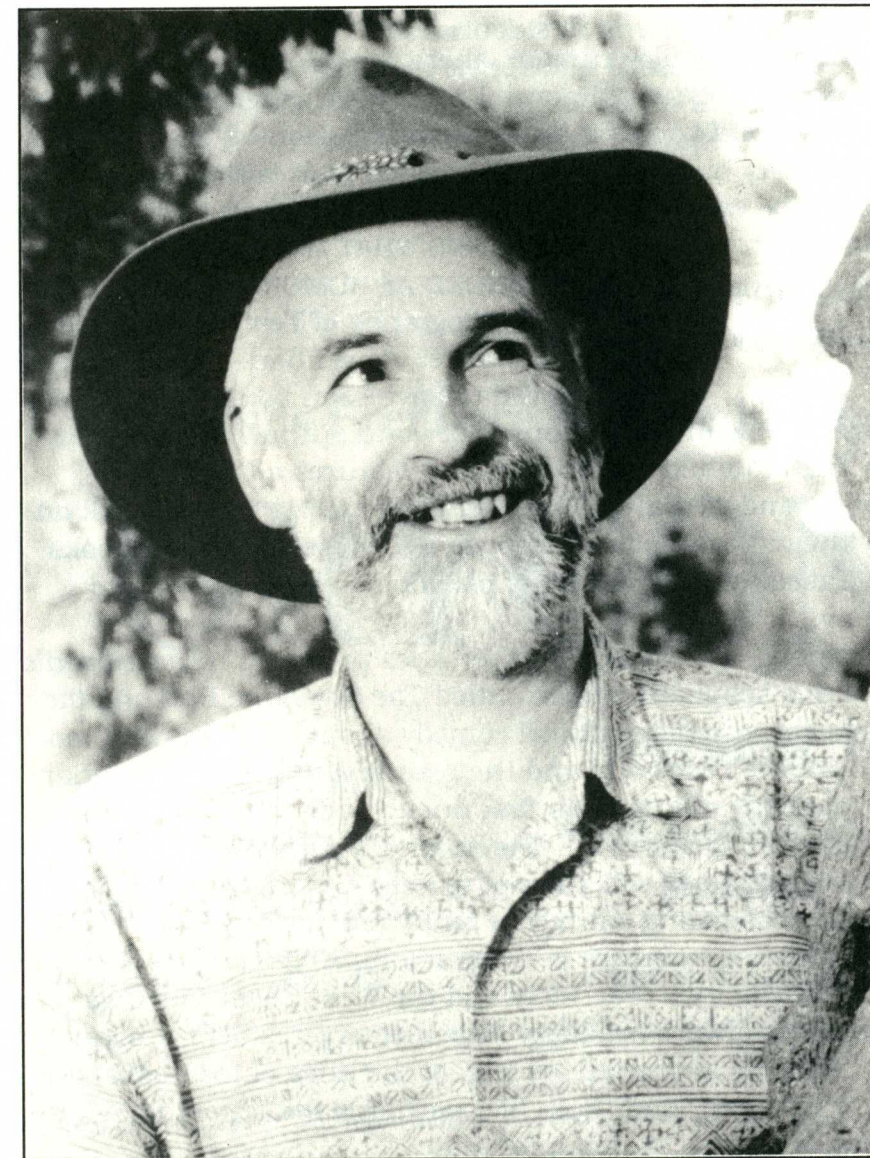
- Critics who claim not to find Terry's novels funny are apt to receive letters of glowing thanks for their useful insights.

Literally glowing: It is believed that our man kept some souvenirs from his former work as publicity officer at a nuclear power station.

- He typed the first drafts of the earlier Discworld books with his feet, on a word processor concealed under the desk to baffle his employers. This is the origin of his well-known reputation for "footnotes".†

- 45% of the membership of the official Terry Pratchett Fan Club consists of library workers—endlessly grateful for his

† If this were a Pratchett footnote it would be funnier.



Discworld series character who, having been magically transformed into an orang-utan, is the only powerful, tough, macho Librarian rôle-model to be found in contemporary fiction. The Librarian also offers a brief yet deeply trenchant philosophy for our times in his well-known phrase or saying "Ook." Would that Kahlil Gibran or L.Ron Hubbard could have been as concise.

- Another series character, the self-propelled and murderously implacable Luggage, is said to have been closely based on the personality of former British prime minister Margaret Thatcher.

- Terry enjoys nothing more than being offered hilarious gags for his book in progress. He indicates particular enthusiasm by wincing and saying, "Oh dear, that's a bit *Craig Shaw Gardner*, isn't it?"

- Despite popular rumour, there *are* puns too awful for inclusion in a Discworld novel. I remember suggesting that since *Lords and Ladies* introduced an invasion of "real" elves (a vicious, nasty bunch), the elves referred to in earlier books needed to be explained away as fakes... as in fact, Elvish impersonators. Terry merely said: IS THIS WHAT MORTALS TERM A

"Despite popular rumour, there *are* puns too awful for inclusion in a Discworld novel."

JOKE, INTENDED AS HUMOROUS FUN?

- All photographs of Terry in his once notorious leather convention-going trousers are believed to have been bought up at colossal expense by an anonymous Discworld author.

- The Pratchett home office now features a Cray super-computer and virtual-reality interface enabling him to work on up to fifteen novels simultaneously. The less successful books are released under a variety of pseudonyms, such as "Piers Anthony."

- Among Discworld's "further titles projected" (*Encyclopedia of SF*) are a spaghetti western titled *The Good, the Bad and the Ook*; a semi-autobiographical comedy about the coming of modern physics to Discworld and the resulting humorous mishaps of the publicity officer at its first nuclear power station, and, perhaps most daring of all, *The Ankh-Morpork Telephone Directory*, in which Terry will attempt to keep us laughing through 595 pages consisting entirely of funny names, droll addresses and rib-tickling numbers in three columns of small print.

- A true story about Terry and the West Coast. Amongst his armoury of software is a jazzy little memory-resident program which expands abbreviations (e.g. of the titles of his books) even as he types them. And thus: "I've written a few letters to Seattle, Witches Abroad, USA, I can tell you...."

- It is not generally known that the great Robert Lionel Fanthorpe wrote an early review of Terry's works that accurately identifies their peculiar charm: "The things were odd, weird, grotesque. There was something horribly uncustomary and unwonted about them. They were completely unfamiliar. Their appearance was outlandish and extraordinary. There was something quite phenomenal about them. They were supernatural; they were unparalleled; they were unexampled... singular in every sense. They were curious, odd, queer, peculiar and fantastic, and yet when every adjective had been used on them, when every preternatural epithet had been applied to their aberrant and freakish appearance, when everything that could be said about such eccentric, exceptional, anomalous things had been said, they still remained indescribable in any concrete terms." (See Lionel's *Galaxy* 666.) Top critic John Clute put it a little more succinctly: "We are complicit, all of us, in the haecceity owned by Pratchett's chiaroscuro of disjected topoi." And who could disagree?

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Portland's Premiere Science Fiction Convention

ORYCON 16

November 11 – 13, 1994

Guests of Honor
Pat Cadigan
Beth Meacham
Tappan King

Red Lion Columbia River
Portland, Oregon

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MARK J. FERRARI: A Multi-Talented Artist

by Ken Macklin

Like most successful artists, Mark was drawing as early as he can remember. Any similarities between Mark's career path and all other artists I know end there. Despite demonstration of a great deal of talent and initiating some commercial success, Mark became disillusioned with art and stopped drawing during his first year in college. Incredibly, he created no art whatsoever for the next seven years.

But at age 28 Mark found himself at one of life's pivotal points. With a degree in English, and unhappy with his post-grad employment as a youth counselor, Mark decided to get

"Mark discovered in illustration that it was enough to create images of beauty without having to justify their validity as art."

serious about a career choice. He planned on spending several months exploring each career alternative before committing to the one he liked best. Mark chose art first—it seemed the least likely choice, and he felt it

could be easily eliminated. A month later, he was completely immersed in the true joy of drawing for perhaps the first time in his life, and he did not pursue any other alternative.

Mark arranged for a student loan and enrolled in the California College of Arts and Crafts in Oakland. In a written statement of purpose required for admission, Mark wrote that he intended "to discover the kind of artist he wanted to be" and that all he was sure of was that he "did NOT want to be an illustrator." In his second semester, instructor Vince Perez showed Mark that illustration was not limited to assembly diagrams for bicycles and blenders. Mark discovered that in illustration it was enough to create images of great beauty without having to justify their validity as art, as the gallery world seemed to require.

At the end of his second semester, the magnitude of Mark's student debt dictated that it was time to leave school. He spent the following year living frugally and developing a portfolio. Mark believes that he produced much of his best work to date during this time, perfecting his technique with colored pencils. These appealed to him initially because "they looked so pretty in the art store" but they also satisfied his love of detail and control. As he

was later to do with the computer, Mark took the medium way beyond what anyone else was doing with it. He achieved results with pencils that were barely distinguishable from painted media and had many advantages over paint.

With the portfolio produced in that year following art school, Mark secured his first illustration job—an illustrated book, *S. Petersens' Guide to Creatures of the Dreamlands* published by Chaosium. A month later Mark went to Baycon in San Jose, his



first SF/Fantasy convention. In fifteen years of attending conventions, I can't think of any artist's debut that generated more excitement than Mark's. As a consequence of this exhibit, Mark was offered work at the computer games division of Lucasfilm, creating game backgrounds on a PC. Mark hadn't previously used a computer, but it seemed harmless and he *did* have that huge student loan to repay.

Mark expected computer graphics to be an amusing sideline en route to a book illustration career. Indeed, he began to receive book cover assignments soon after starting at Lucasfilm Games,

"Mark quickly grasps the capabilities of a paint program and invents new techniques for generating imagery."

and he pursued both venues for a while. But for the past couple of years, computer graphics have dominated his professional life. The proliferation of opportunities for software artists is one factor. What Mark might not tell you, however, is that his competence as an illustrator combined with his ability to quickly perceive the potential of graphics tools makes him amazingly successful at computer graphic design. Mark quickly grasps the capabilities and restrictions of a paint program and invents new techniques for generating imagery that are more efficient than established methods. Few artists can combine this skill with first rate design and illustration skills, and excel at all three. This makes Mark unique and has made him a leading innovator and influence in the field of software graphics. His latest product—*Seize the Day*, a perpetual calendar for DOS, Macintosh, and Windows environments—showcases the potential of PC graphics.

Mark's current agenda is to learn, explore and enrich all areas of his life and thus bring more to his creative endeavors. He would like to write, eventually. If the past is any indication, whatever Mark plans to do, something else will happen and the result will be more wonderful than any of us could expect.

© Ken Macklin 1993



Plug Into Portland!

Guests of Honor

Writer—Vernor Vinge
Fan—Elayne Pelz

For Information:

Westercon 48
PO Box 2584
Portland OR 97208-2584
(503) 283-0802
CompuServe: 74007,3342
GEne: J.LORENTZ

June 30–July 3, 1995
Red Lion/Jantzen Beach &
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(Back to the "other hotel!")
Portland, Oregon

Membership Rates

\$30 until December 31, 1993
(more later)

Memberships are also available at *Wrigley-Cross Books* at 82nd & Powell, and *Future Dreams* on Burnside

Westercon 48 Will Be A Weaponless Convention

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(on Canyon Road)

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\$35 through 12-31-93; more later
Membership Will Be Limited

Room Rates:

\$49 (+ 7% Tax) per Night
through 12-31-93; more later

CASCADE CON Will Be A Weaponless Convention

R. LIONEL FANTHORPE: The Stakhanov of Science Fiction

by Brian Stableford

As Karl Marx pointed out, the economic base of a society has much more influence upon its ideological superstructure than is commonly realized. Literature in general and science fiction in particular seem to those involved in them to inhabit a self-determined world of their own, but they are in fact contained and constrained by economic circumstances which shape them in overt and covert ways. The circulating libraries of London, which had a strong vested interest in making books expensive, used the brute force of their buying power to maintain the three-volume novel as the standard form of nineteenth century English fiction, thus marking out the framework for a host of interminable novels crammed to the gills with domestic detail. The newspaper proprietors of Paris, having discovered that circulation was assisted by making the space beneath the *feuilleton* available to serial fiction, spawned countless cliff-hanging melodramas of astonishing length and luridness. An American plethora of cheap paper made from woodpulp permitted the rapid and vivid speciation of fiction magazines which produced modern genres, including science fiction. Conversely—and perhaps ironically—the stringent paper rationing applied in Britain during and after World War II was fertile ground for an explosion of cheap paperbacks which issued forth into such a vacuum of demand that all questions of quality became temporarily irrelevant.

What Marx never grasped, however, was the subtle difference between forces which are narrowly causative and forces which are openhandedly facilitative. The book market of nineteenth century London was home to half a hundred hacks with compulsive verbal diarrhea, but it was also the *lebensraum* of George Eliot's *Middlemarch*. The *feuilleton* provided a ceiling for both the colorful royalist adventures penned by Alexandra



Dumas and the inflammatory socialist crusades of Eugène Sue. The pulp sf regime which spawned and shaped Ray Palmer's *Amazing* also gave elbow-room to John W. Campbell Jr.'s *As-tounding*. The harsh economic reality which allowed British publishers to exploit their labourers so mercilessly that those who wished to make a living had to write a book a week for £25 a time burned out dozens of men whose blighted careers sank without trace, but also discovered one man who was more than equal to such challenges, providing a shining example to the world of what the word "productivity" really means: R. Lionel Fanthorpe.

Lionel Fanthorpe is a glorious anomaly in the economic history of British publishing. As paper shortages eased and rationing ended, most of the paperback publishers which had exploited their effect disappeared or turned respectable. By 1954 there was no real need for writers to work as virtual slaves, and very little scope for publishers to sell the rough-hewn produce of such sweated labour, but Lionel Fanthorpe was just getting started. Badger Books outlasted all other publishers of such material by a full decade, partly by virtue of their clever inven-

"Lionel Fanthorpe is a glorious anomaly in the economic history of British publishing."

tion of "instant remainders"—books sold through market stalls and other downmarket outlets at a large but purely theoretical discount on the advertised cover price—but

mainly because of the Herculean efforts of Lionel Fanthorpe, who kept on and on supplying them with manuscripts at rock-bottom prices, blissfully unaware of the fact of that had he not been knocking out 20 or 30 books a year *in his spare time* the whole enterprise would have collapsed. Such a wonderful example of devotion to duty transcending economic incentive would gladden the heart of any devout Marxist, but the recent ignominious collapse of Soviet communism offers eloquent testimony to the awesome rarity and preciousness of such devotion.

There are people in the world who feel that Lionel Fanthorpe deserves condemnation on the grounds that his work exhibits insufficient literary sophistication, but these mean-minded hit men for the literary mafia are merely the conspicuous consumers of corrupt Western literary capitalism, and their ideological blindness is understandable if not forgivable. Lionel Fanthorpe is a man of the people, who laboured all day at an honest job and chattered into a microphone† by night for art's sake, just as

† It would, of course, be quite inappropriate in this instance to describe the relevant activity as "dictating".

Marx said people would in that post-Revolutionary Utopia which proved, in the end, to be a pipe-dream. For this heroic endeavor Lionel Fanthorpe deserves the unqualified respect and wondering admiration of everyone who is too high-minded, too finicky or too damned lazy to do likewise.

Lionel Fanthorpe is now a man of religion and a prolific writer of inspirational tracts. As a fervently-committed atheist I naturally disapprove of this, but it may be worth noting that when Marx remarked that religion is the opium of the people he intended the observation as a backhanded compliment. Let us therefore judge not, lest we shall be judged. *Ite, missa est.*

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R. LIONEL FANTHORPE: An Influence on Other Writers

by Guy N. Smith

I first read R. Lionel Fanthorpe in the early sixties. Badger Books (published by John Spencer, London) were an early force in mass market paperbacks, new titles monthly with eye-catching pulp covers.

The first one I read was No. 30, *The Crawling Fiend*, and I was hooked on both the direct style of writing and the story line. I began buying these regularly to relieve the monotony of a daily 1-1/2 hours traveling to my office in the city.

Of course, at that time I had no idea that Lionel Fanthorpe, Bron Fane, John E. Muller, Lionel Roberts, etc., were one and the same man. Undoubtedly, that was the reason I persevered with Badgers, for the quality was consistent. Naturally, I had my favourite titles and it was a sad day for me when finally the series petered out at No. 109.

The stories influenced me as a writer. I had begun writing for the children's page of a local newspaper at the age of 12 and it was only natural that I should attempt a story for one of the Badgers. I well remember tapping it out on my mother's antiquated Bartlett typewriter on the kitchen table, and my father's disapproval that I was wasting my time when I should have been studying for my Institute of Bankers examinations. I sent the story off and waited with eager anticipation in the hope of an acceptance. I never had a reply from the publishers in spite of a follow-up letter.

Then the Badger books were no more and it wasn't until I began writing for the *London Mystery Magazine* in 1972 that my interest in Lionel Fanthorpe and his many pseudonyms was rekindled.

That was when I began collecting the Badgers which had eluded me or were published before my initial interest in the series. It was during the course of this collecting that I managed to track down Lionel in Cardiff. An introductory letter resulted in a friendship that has grown over the years.

For me, Lionel is the greatest and without that early influence I might never have become a full-time writer.

© Guy N. Smith 1993

FANS FOR FANTHORPE

by Brian Aldiss

Look, I've been around SF for a very long time, and I can tell you this. It spawns colourful characters. Colourful characters are drawn to SF as moths are proverbially drawn to a flamethrower. I've met L. Ron Hubbard wearing a cape and Anne McCaffrey wearing a crown. But the guy with the halo remains outstanding.

So let's say a big Halo to Lionel Fanthorpe, a Special Guest at your OryCon, a legend in his own laughtime. You know of course that he's a Reverend? L. Ron Hubbard founded his own religion; Lionel the Unorthodox belongs to an orthodox faith, and is one of its shining ornaments: a jewel (or "jool"—see later—in the crown).

For many years in the Fifties, British fandom could hardly believe there was such a thing as a Lionel Fanthorpe, so prolific was he, so many and various his books and pen names. What was rumoured was that he was chained in an underground cellar—mainly because so few cellars are above ground—and forced to write a novel every forty-eight (or was it forty-seven) hours. So the world was confronted with astonishing stories by such phantom authors as Neil Thanet, Pel Torro, and Karl Zeigfried. In those days, what Hammer Films was to the British Horror movie industry, Badger Books was to British SF.

Many publishing houses used to be named after animals in those days. Apart from Penguin and Pelican there were also Panther and such dogs as Bloodhound and Corgi. Authors with names like Sid Bounds were naturally in demand. Could be why Lionel can be seen wearing a dog collar.

You know all Lionel's other sterling attributes—brown belt, MENSA medalist, dental technician, etc. What I believe has been insufficiently stressed among all these distinguished attributes is that he was born very near me. Or put it the other way, I was born near him. No wonder we're in "toon" (see later).

We both regard this as miraculous, and rightly so. East Dereham, Norfolk, England (Pop. 12,054, and that's just the humans) is a small provincial market town with not a lot going

"I've met L. Ron Hubbard wearing a cape and Anne McCaffrey wearing a crown. But the guy with the halo remains outstanding."

for it. However, in the Thirties, it did have my grandfather's department store and—not a stone's (or "stoon's") throw distant—stood Fanthorpe Senior's music shop. In Fanthorpe's shop, my good old grandfather, H.H. Aldiss, bought me my first gramophone (or "grammerfoon") for my fourth birthday. With it came such swinging numbers as "In the Shade of the Old Apple Tree" and "Impressions on a One-String Phone Fiddle"—the title alone worth the price of admission. Ten inch shellacs.

It's long been my suspicion that there was more fun to be had in the Fanthorpe household than in ours. We were heavily

"The man's a tonic, as you'll discover. And don't forget his dear wife Patricia, a tonicess." into religion, which cast rather a damper. Anything racy (like "The Radio Times") had to be hidden when the parson called. *Called*, did I say? A succession of parsons practically *lived*

with us. Whereas, when grandfather threw a grand fete on his grounds, it was the Fanthorpe Five who were invited round to play jazz, the very emblem of liberated spirits. What a beautiful (or "bootiful") occasion that was!

Well, with the outbreak of WWII in 1939, Lionel and I went our separate ways, he to Fame, I to Devon.

Happily, we've met up since. The man's a tonic, as you'll discover. And don't forget his dear wife Patricia, a tonicess.

Lionel and Patricia threw, or were flung, a marvelous day-long event in Cardiff in September 1992, *Reminiscon 40*. The Aldiss family went down there to join in the celebration with Brian Stableford and others. Among other jollities, Lionel and I sang a duet (known in the Norfolk dialect as a "dooet").

Here's a verse of that immortal song, written on the lines of the old Gallagher-Sheen two-hander:

"Oh Mr. Fanthorpe, Mr. Fanthorpe,
Is it true you've written even more than me?
If we aggregate our stuff
Would this hall be big enough
To contain the whole of our prolixity?"

"Oh Mr. Aldiss, Mr. Aldiss,
Mine alone would fill the Cardiff Library.
I once wrote a book a day—
But for very little pay."

"Dedication, Mr. Fanthorpe?"

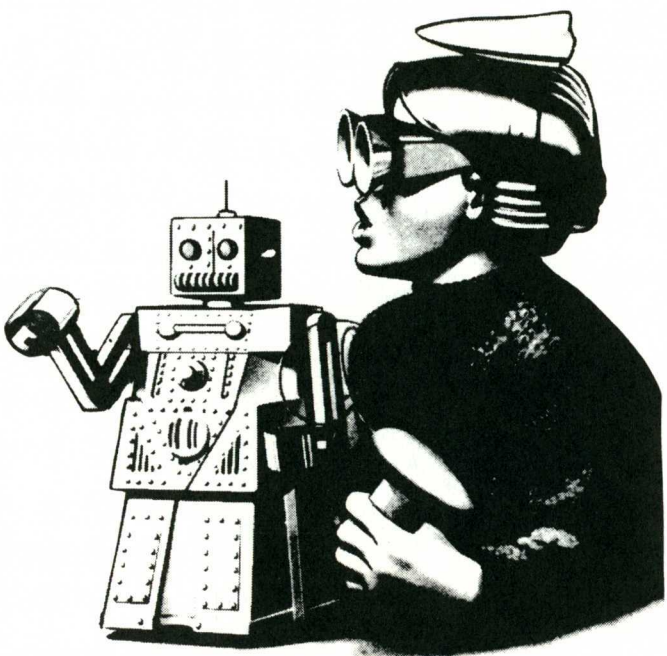
"Desperation, Mr. A."

It so happens that, in the week before being bullied into writing this piece, I was back in Norfolk connection for half-an-

hour on Radio Norfolk, and how I once fell in the horse trough in East Dereham market place. (Yes, wet all through, or "throo".) And of course I mentioned Lionel. Everyone knew of him. Everyone liked him. Everyone smiled when his name was mentioned.

You'll smile, too. Enjoy your time with Lionel and Patricia and send them back safe home (or "hoom") to Britain.

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TEMPEST: An Exciting Celtic Rock Group

by Cecilia Eng

This year, joining Orycon as the Special Guests of *Friends of Filk*, we welcome the Celtic rock band, TEMPEST!

You may well ask "Who are these TEMPEST guys, and why are they here?" I first ran across TEMPEST at the Bayfilk 5 convention in Oakland, California. They were the closing performance of an enjoyable weekend of acoustic folk music, and many of those present were asking this same question.

Our anticipation grew when we were told that Lief Sorbye was the lead singer. Lief is a tall blonde Norwegian who can play a dynamite mandolin (as well as many other

"Our skepticism lasted through the first two, maybe three bars of that first electrified Celtic reel—after that, our toes and hands wouldn't stay still."

instruments). We had come to know him and appreciate his talent when he toured with the acoustic folk band Golden Bough. Our trepidation grew when we heard that TEMPEST was an electric rock band! Electric? Rock??? Needless to say,

the audience was filled with skeptical folk music fans. I'd estimate that our skepticism lasted through the first two, maybe three bars of that first electrified Celtic reel—after that, our toes and hands just wouldn't stay still!

Since this time, the band has changed and evolved, but their energy and intensity has only improved over the years, drawing from many different music traditions. Rob Wullenjohn, the guitarist, was a part of the San Francisco blues/rock scene before joining TEMPEST, and he adds some terrifically wild solos to the mix. Cuban-born drummer Adolpho Lazo and Irish-American bassist Ian Butler keep the band's incredible energy pumping. The newest member—Jon Berger—weaves in and around the music with his marvelous fiddle, to tie it all together into an extraordinary whole!

So put on your good dancing shoes, come to the Saturday Dance, and be prepared to be swept away by the music of TEMPEST! And don't forget to buy their tapes and CD's at the *Friends of Filk* table in the dealers room—let the volunteers at the table know they are appreciated!



Tempest

Photo by Irene Young

THEATRE OF CRUELTY

fiction by Terry Pratchett

It was a fine summer morning, the kind to make a man happy to be alive. And probably the man *would* have been happier to be alive. He was, in fact, dead.

It would be hard to be deader without special training.

"Well, now," said Sergeant Colon (Ankh-Morpork City Guard, Night Watch), consulting his notebook, "so far we has cause of death as a) being beaten with at least one blunt instrument, b) being strangled with a string of sausages, and c) being savaged by at least two animals with big sharp teeth. What do we do now, Nobby?"

"Arresting the corpse offered, of course, certain advantages. But..."

"Arrest the suspect, sarge," said Corporal Nobbs, saluting smartly.

"Suspect, Nobby?"

"Him," said Nobby, prodding the corpse with his boot. "I call it highly suspicious, being dead like that. He's been drinking, too. We could do him for being dead and disorderly."

Colon scratched his head. Arresting the corpse offered, of course, certain advantages. But...

"I reckon," he said slowly, "that Captain Vimes'll want this one sorted out. You'd better bring it back to the Watch House, Nobby."

"And then can we eat the sausages, sarge?" said Corporal Nobbs.

It wasn't easy, being the senior policeman in Ankh-Morpork, greatest of cities of the Discworld.†

There were probably worlds, Captain Vimes mused in his gloomier moments, where there weren't wizards (who made locked room mysteries commonplace) or zombies (murder cases were really *strange* when the victim could be the chief witness)

† Which is flat and goes through space on the back of an enormous turtle, and why not...

and where dogs could be relied upon to do nothing in the night time and not go around chatting to people. Captain Vimes believed in logic, in much the same way as a man in a desert believed in ice—i.e., it was something he really needed, but this just wasn't the place for it. Just once, he thought, it'd be nice to *solve* something.

He looked at the blue-faced body on the slab, and felt a tiny flicker of excitement. These were *clues*. He'd never seen proper clues before.

"Couldn't have been a robber, captain," said Sergeant Colon. "The reason being, his pockets were full of money. Eleven dollars."

"I wouldn't call that full," said Captain Vimes.

"It was all in pennies and ha'pennies, sir. I'm amazed his trousers stood the strain. And I have cunningly detected the fact he was a showman, sir. He had some cards in his pocket, sir. 'Chas. Slumber, Children's Entertainer'."

"I suppose no one saw anything?" said Vimes.

"Well, sir," said Sgt Colon helpfully. "I told young Constable Carrot to find some more witnesses."

"You asked *Corporal Carrot* to investigate a murder? All by himself?" said Vimes.

The sergeant scratched his head.

"And he said to *me*, did I know anyone very old and seriously ill?"

And on the magical Discworld, there is always one *guaranteed* witness to any homicide. It's his job.

Constable Carrot, the Watch's youngest member, often struck people as simple. And he was. He was incredibly simple, but in the same way that a sword is simple, or an ambush is simple. He was also possibly the most linear thinker in the history of the universe.

He'd been waiting by the bedside of an old man, who'd quite enjoyed the company. And now it was time to take out his notebook.

"Now I *know* you saw something, sir," he said. "You were there."

WELL, YES, said Death. I HAVE TO BE, YOU KNOW. BUT THIS IS VERY IRREGULAR.

"You see, sir," said Corporal Carrot, "as I understand the law, you are an Accessory After The Fact. Or possibly Before The Fact."

YOUNG MAN, I AM THE FACT.

"And I am an officer of the Law," said Corporal Carrot. "There's got to be a law, you know."

YOU WANT ME TO...ER...GRASS SOMEONE UP? DROP A DIME ON SOMEONE? SING LIKE A PIGEON? NO. NO ONE KILLED MR. SLUMBER. I CAN'T HELP YOU THERE.

"Oh, I don't know, sir," said Carrot, "I think you have." DAMN.

Death watched Carrot leave, ducking his head as he went down the narrow stairs of the hovel.

NOW THEN, WHERE WAS I...

"Excuse me," said the wizened old man in the bed, "I happen to be 107, you know. I haven't got all day."

AH, YES. CORRECT.

Death sharpened his scythe. It was the first time he'd ever helped the police with their enquiries. Still, everyone had a job to do.

Corporal Carrot strolled easily around the town. He had a Theory. He'd read a book about Theories. You added up all the clues, and you got a Theory. Everything had to fit.

There were sausages. Someone had to buy sausages. And then there were pennies. Normally only one subsection of the human race paid for things in pennies.

He called in at a sausage maker. He found a group of children, and chatted to them for a while.

Then he ambled back to the scene of the crime in the alley, where Corporal Nobbs had chalked the outline of the

"Captain Vimes believed in logic in much the same way as a man in a desert believed in ice..."

corpse on the ground (colouring it in, and adding a pipe and a walking stick and some trees and bushes in the background — people had already dropped 7p in his helmet). He paid some attention to the heap of rubbish at the far end, and then sat down on a busted barrel.

"All right... you can come out now," he said, to the world at large. "I didn't know there were any gnomes left in the world."

The rubbish rustled. They trooped out—the little man with the red hat, the hunched back and the hooked nose, the little woman in the mob cap carrying the even smaller baby, the little policeman, the dog with the ruff around its neck, and the very small alligator.

Corporal Carrot sat and listened.

"He made us do it," said the little man. He had a sur-

prisingly deep voice. "He used to beat us. Even the alligator. That was all he understood, hitting things with sticks. And he used to take all the money the dog Toby collected and get drunk. And then we ran away and he caught us in the alley and started on the Judy and the baby and he fell over and—"

"Who hit him first?" said Carrot.

"All of us!"

"But not very hard," said Carrot. "You're all too small. You didn't kill him. I have a very convincing statement about that. So I went and had another look at him. He'd choked to death. What's this?"

He held up a little leather disc.

"It's a swizzle," said the little policeman. "He used it for the voices. He said ours weren't funny enough."

"That's the way to do it!" said the one called Judy.

"It was stuck in his throat," said Carrot. "I suggest you run away. Just as far as you can."

"We thought we could start a people's co-operative," said the leading gnome. "You know...experimental drama, street theatre, that sort of thing. Not hitting each other with sticks..."

"You did that for *children*?" said Carrot.

"He said it was a new sort of entertainment. He said it'd catch on."

Carrot stood up, and flicked the swizzle into the rubbish.

"People'll never stand for it," he said. "That's not the way to do it."

© Terry Pratchett 1993

THE SMOOTHBUNDIA HYPOTHESIS

fiction by R. Lionel Fanthorpe

The normally bland and imperturbable Dean Smoothbore looked uncannily like Marley's ghost, or a voracious wine-taster who has recently swallowed a generous mouthful of duplicator fluid in the sincere but erroneous belief that it was a sample of Chateau Euphoria waiting to be evaluated.

Slam Croberg, Head of Security, was impersonating a neurotic elephant with a hyperactive, pregnant mouse irretrievably installed in each ear.

Professor Bundesbank (whose many jealous rivals alleged that he was holding the Chair of Economics only until the glue dried) exuded all the characteristic serenity of an uninsured Florida beach-house proprietor tracking the approach path of a singularly virulent hurricane.

The Senior Common Room was not a happy place that afternoon.

"Tell us again, Mr. Croberg, coherently this time," invited the Dean.

Slam tore a two inch tubular steel arm off his chair and bent it backwards and forwards distractedly as he paced the room.

"I tried to detain this odd looking character who was wandering around without a security badge. First he wriggled out of a pair of regulation handcuffs; then he slid clean under an office door like a sheet of paper—and sort of reinflated himself on the other side!

"After that I lost him for a while, but reported sightings kept coming in from all over the campus: the guy's like a human UFO! Finally he glides into my office without opening the door and says that he must see you and Professor Bundesbank..."

Croberg broke off suddenly, snorting like the biblical Bashan bull. Someone, or *something*, had just oozed into the Senior Common Room.

"Dean Smoothbore?" enquired the entity.

Croberg and Bundesbank pointed loyally to their boss. The weird visitor's ears changed swiftly but subtly from Vulcanesque pointed jobs to pendulous furry flaps, and then to round, hairy Ewok patterns.

"I'm the Dean," confessed Smoothbore in a whisper considerably lower than Dr. Crippen's opinion of ship to shore radio.

"I'm the Perpetual Executive President of Smoothbundia," said the entity, "and I felt that our meeting was long overdue." His multi-faceted eyes flashed towards the economics professor, turning as they did so into a pair of fleshy green periscopes which almost immediately retracted via a series of smoothly synchronized peristaltic movements.

"Ugh!" shuddered Bundesbank involuntarily.

The entity produced a video-calculator and projected a complicated laser pattern of figures on the wall.

"These are your tables, aren't they, Professor?"

Bundesbank adjusted his prismatic bifocals and studied the wall. He gulped like a heavily guilt-laden penitent paying an all too rare visit to the confessional.

"They do... er... rather seem to be," he admitted cautiously.

"I know not seems," sighed the entity in the tone of a Vaudeville Hamlet. "*They are!*"

The illuminated wall became an indecipherable jumble of ever accelerating spreadsheets blurring into one another. The whirling maelstrom stopped. One long, clear line of sinister, enlarged, emphasized digits replaced it.

"And those are old-fashioned British billions," purred the Perpetual Executive President, who had now assumed a hybrid feline-anthropoid shape. "Each digit represents one *million* million currency units—not merely a *Thousand* million."

Smoothbore and Bundesbank stared at the figures like newly fattened hogs watching a sausage machine in top gear.

"What exactly do you want?" asked the Dean hoarsely.

"We want to balance our budget. We want a fair share of world prosperity. We're rather tired of being the international overdraft. We think it's time we had something to show for all this money." The digits on the wall grew even larger and turned a bright, fluorescent red: they flashed ominously.

"But that was the whole point of Smoothbundia, of the entire Smoothbundia Economic Hypothesis!" protested Bundesbank.

"When Smoothbore and I were young post-docs thirty years ago, we never dreamed it would get so big. It was almost a joke

to us at first: truly innovative, but so incongruous that it was practically grotesque! Yet it overturned all previous macroeconomic theory: Adam Smith, Ricardo, Fisher, Keynes, Phillips, Friedman... Compared to us they were just primitive pioneers: we were the Culmination, the New Age, the Golden Dawn, the Pinnacle of Perfection."

The entity stretched a newly grown web languidly over its yawning mouth. "Explain it to me again," it said, rotating slowly anti-clockwise and moving its skin through the spectrum from violet to red and back.

"Like all great ideas," began Smoothbore, "it's incredibly simple once you've seen it. Throughout most of modern history, we'd been bedeviled by recurring international balance of payments crises. Nations incurred huge debts they couldn't pay, and their citizens suffered accordingly: inflation, unemployment—you name it! Then the two of us thought up this Smoothbundia idea. Imaginary countries full of imaginary citizens don't suffer. *Money isn't real.* It's just a convenient concept to

"The entity stretched a newly grown web languidly over its yawning mouth. 'Explain it to me again,' it said..."

facilitate the exchange of real goods and services, OK? Now suppose that instead of having huge international debts, we created a hypothetical country—Smoothbundia. A limited liability company, a PLC, or a Corporation is a fictitious legal person.

"That idea works well enough in the business world: when a firm which is a Corporation goes bust, the directors and shareholders don't get burnt—it's only the Corporation, the imaginary 'person', who 'dies', isn't it? Well then, go a step further..."

"And invent a whole incorporated Country," broke in Bundesbank.

"Load it with every other country's debts, let it buy all the surplus products at prices which help the sellers. Send all the wine-lakes and beef-mountains to Smoothbundia, but send them there *theoretically*. Pay for them in Smoothbundian currency units. Every other nation is happy, solvent and growing—only Smoothbundia is in debt, *and as Smoothbundia doesn't exist no one gets hurt*. There's no need for any more unemployment: everyone who wants a job can have well paid work making something imaginary and exporting it notionally to Smoothbundia!"

"The problem is," said the entity grimly, "that thoughts themselves would seem to have quite formidable creative power. Remember the *tulpa* legend of Tibet? According to the Tibetans thoughts can turn into things—and even people. From what we've just said, there must be more than a little truth in the

legends. The world governments took up your hypothesis just after you won your Nobel Prize for Economics in 1996, so you've had billions of human minds more or less *believing* in Smoothbundia for the past twenty or thirty years." The entity suddenly changed into a huge green arthropod and back again.

"The problem," it continued relentlessly, "is that although most people believed in us, no one was very sure what we looked like, or how our government and constitution functioned; they left everything vague, which is why I have this polymorphism problem plus the ulcer and alopecia generating responsibilities of a Perpetual Executive President." His laugh was reminiscent of a saurian escapee from Jurassic Park. "You'd better start sending us some of the stuff we're supposed to have bought from you over the past three decades, hadn't you!"

"But where is Smoothbundia?" asked the Dean despairingly.

"A little to the west of Barsoom, and just south of Middle Earth, I think. I had clear views of Lemuria and Atlantis from my palace roof just before I left! But it's not just the Perpetual Executive President who's peripatetic and polymorphic. Smoothbundia itself could be anywhere between Oregon and Oz by the time I get home again!" The entity glided gracefully away disguised as a magenta flamingo.

Slam Croberg decided to put Bundesbank, Smoothbore and himself into protective custody in Alaska before opening his second bottle of imported Scotch. On his first rough estimate, there'd be no whiskey available for terrestrial consumption for a couple of centuries after the Smoothbundians had had the deliveries that were owing to them.

© R. Lionel Fanthorpe 1993

AFTER THE CONVENTION



PorSFIS is intelligent conversation, social events, movie parties, special programming and a whole lot of fun.

November Special Events

November 20th

Tentatively scheduled is writer Tara Harper, author of Wolf Walker, discussing writing books, screenplays and publishing.

PorSFIS will meet on November 20, December 3 and 17 at 2pm at the Northwest Service Center, 1819 NW Everett. Afters is at the Blue Moon, 432 NW 21st Avenue, at 3:30. Call the Lightline for more information (503-283-0802) or write:

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Art Show

Ruth Sachter

Welcome to the OryCon 15 Art Show. Our Artist Guest of Honor is the talented and most versatile Mark Ferrari. See his amazing colored-pencil beasts on the display panels and then check out the computer monitors for Mark's newest computer artwork.

OryCon is pleased to feature a broad range of artwork from artists here in the Northwest and across the country and Canada—almost 60 different artists, professional and amateur, from 16 different states and provinces. We hope the vast variety of artwork in science fiction, fantasy and comic themes, flat and 3-dimensional, will appeal to all tastes and budgets. Our experimentation with new technology to improve the sales and check-out procedures continues this year with the addition of a barcode reader.

Please make the Art Show part of your OryCon—whether you come just to browse or to add artwork to your collection (or start one).

Our basic rules and procedures are summarized below. Complete information is available at the Art Show control desk.

- No smoking, food or drink is allowed in the Art Show.

Where: Willamette & Deschutes Rooms (Lower level)

When: Friday 2:00 pm— 7:00 pm

Saturday 10:00 am— 8:00 pm

Sunday

Open: 9:00 am— 11:00 am

Closed (for auction setup): 11:00 am — Noon

Auction (in Umatilla Room): Noon — 2:00 pm

Final sales & check-out: 3:00 pm— 5:00 pm

- Large and/or bulky bags, backpacks, etc. must be checked at the Art Show entrance. We inspect bags, purses, etc. upon exit.

- No photography is allowed in the Art Show and all cameras (still or video) must be checked or bagged.

- Bidders and direct sale buyers must register and sign a release form at the Art Show control desk before bidding or making a purchase.

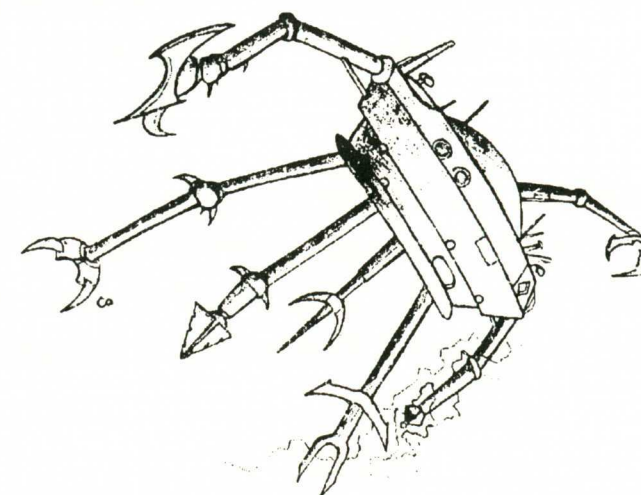
- Items on the Print Table and displayed artwork specifically indicated as such are available for direct sale. For-sale artwork with 3 or more bids will go to auction on Sunday. Items with less than 3 bids are sold to the highest (valid) bid.

Volunteer to help in the Art Show or at the auction.

Vote for the most popular piece of artwork.

Go to the art program and demonstrations by the artists at the convention.

Above all, come and enjoy!



Child Care

Aaron Bodor, Tash Robb

Yes, there is child care at this year's Orycon. We are expanding our hours this year and will offer a discount to purchases of 10 hours at a time.

We are located in Rooms 172 & 174 (Multnomah Wing). Our hours will be:

Friday 3:00 pm to 11:00 pm
Saturday 10:00 am to 11:00 pm
Sunday 11:00 am to 5:00 pm

Once again, Orycon has arranged with an independent contractor to provide child care. The children will be provided with supervision, games and children's videos. This year we have added to our collection of toys and games. As usual, you will need to purchase tickets in the office to use child care. Each ticket equals one hour of care. The cost is \$3.00 an hour or ten hours for \$25. Please purchase your tickets and make reservations in advance, as there are a limited number of slots available.

Parents are asked to provide food and diapers, if necessary. Please be prepared to provide clear instructions to the nannies each time you drop off your child if your child requires special care; the nanny caring for your child on Sunday may not be the same one who worked on Saturday.

ORYCON'S POLICY FOR CHILDREN

Children must be accompanied by an adult in order to purchase a membership.

All children must be registered with the convention.

Children five years old and under will be admitted free to the convention. Those children 5 and under will receive a hospital-type ID bracelet (as will any other child whose parent requests it). This bracelet will list the parent's (or responsible adult's) name and hotel room number (if applicable). **At all times, these children must be under the supervision of an adult**, or in the day care facility. If a young child is found unat-

tended, that child will be delivered to the day care area, and the parent will be billed for the day care received.

Children 6-12 are admitted at half the adult price. ID bracelets are not required, but recommended. We recognize that many children in the 6 to 12 year old range are capable of independent activity. Therefore, as long as they are causing no problems, children 6 to 12 years old do not have to be under adult supervision. However, if they are not capable of independence (as defined by the Convention Committee) then they must be under adult supervision, or in the day care facility as above.

Dances

Kurt Dailey

The host for your entertainment at this year's dances will be the same gang of lunatics who brought you the dances at the last three Orycons. The Friday night dance starts in the Riverview room after opening ceremonies (approximately 8:00 pm), and Saturday's festivities begin after the masquerade. Celtic dance band TEMPEST will start Saturday night with a bang and a set of their highly infectious, Celtic-oriented rock and reel dance music.

So, in the spirit of the Clinton 90's, we call upon you to offer your energy to a worthwhile cause, and come prepared to dance it all away at Orycon 15!

Dealers' Room

John Andrews

Once again the Dealers will be located in the Rogue and McKenzie rooms in the upper level of the hotel.

Dealers Room hours are:

Friday 12:00 noon to 7:00 pm
Saturday 10:00 am to 6:00 pm
Sunday 11:00 am to 4:00 pm

We have 32 dealers and 51 tables. In addition, there is one table displaying items for the Susan Petrey Clarion Scholarship auction and another table for the autograph sessions.

Decompression Chamber

Tony ReedSimmons

Where: Room 430 (Hayden Island Wing).

When: Friday 7:00 pm - 10:00 pm
Saturday 1:00 pm - 8:00 pm
Sunday 11:00 am - 2:00 pm

For the first time at Orycon there will be a place where you can "get away from it all" and take some time out to relax. This will be a room where you can regain your bearings and enjoy a quiet cup of coffee, tea or water and some light music without the distractions of gaming, video, smoking or the bustling hallway. Come sit down and relax for a while. Calm, peace and quiet at a science fiction and fantasy convention? There's a first for everything.

Sorry—no pets, children under 10, or carnivorous extraterrestrial beings will be allowed.

LIST OF DEALERS

Subject to last-minute changes, of course!

- Angelwear Creations
- Bargain Book Room
- Charae Crystals
- Crystal Abbey
- Escape Books
- Friends of Filk
- Games Plus
- Rhonda Gheen Sculptures
- The Gilded Dove
- Go Productions
- Lady Jane's Comics & Books
- The Magical Aardvark
- Sidney Manzanita
- Mon Droit Studio
- Oregon Woman's Wand Cooperative
- Otherworld, Unlimited
- Prekarious Enterprise
- Quicksilver Fantasies
- Edie Reichard
- Shipman's Star Props
- Springtime Creations
- Starlance Publications
- Stone Angel T-Shirts
- Suncoast Motion Picture Company
- Tall Tales
- Terra Nova Trading Co.
- Uncomyn Gifts
- Unicorn
- Gary Van Court, Bookseller
- Dick Wald
- Wrigley-Cross Books

Filksinging & Music Program

Cecilia Eng

Where: Klamath Room (upper level)
When: Friday: Song Circle & Concert
- 8:00 pm - 4:00 am
Saturday: Song Circle - 8:00 pm

Other Music Events: The Celtic rock group TEMPEST will play at the Saturday Dance. There will also be a music performance by Heather Alexander during the masquerade break.

Orycon welcomes the Celtic rock band, TEMPEST as the special guests of *Friends of Filk*. TEMPEST borrows from traditional Celtic and folk ballads and electrifies them into rock & roll, to give you a fresh, energetically danceable treat. We hope you'll enjoy hearing and dancing to the music of TEMPEST! (For more details, see the TEMPEST biography elsewhere in this book.)

For those of you who are new to filk, filk songs are folk songs which are usually, but not exclusively, about space, science fiction or fantasy. We invite you to attend our Friday evening concert (schedules will be posted at the convention — look for the electric green signs). Due to the TEMPEST performance at the Saturday Dance, we do **not** have a concert planned for Saturday night, so don't miss the Friday performances!

During the Song Circles, everyone is welcome to perform, sing along, make requests or just listen. Musical talent or ability is not required and all members (including the musically challenged) are invited to come, join and sing in our Circle!

Fan Room

Andi Shechter, Stu Shiffman

Where: Santiam Room (upper level)
When: Friday 4:00 pm—6:00 pm
8:00 pm—11:00 pm
Saturday 11:00 am—6:00 pm
9:00 pm — Midnight
Sunday 11:00 am—4:00 pm

The Fan Room at Orycon will be a space to sit, talk, be silly, be serious, look at fanzines, sell fanzines, talk about fanzines, not talk about fanzines. Talk, relaxation, shmoozing (relaxed social visiting) and spending a little money are *good* activities. Role playing, having lunch, smoking, arguing, starting or extending fanish feuds are **not** welcome activities. The room will be open for several hours each day (actual hours may vary from those listed above).



Gaming

Cthulhu, Mark Phillips

Welcome back to Orycon Gaming!

This year we have attempted to schedule a wide variety of role-playing games for your enjoyment. There will be sign-up sheets posted by the Tualatin (open gaming) room, so if you want to play one of these games, get signed up early (each sign up sheet will be posted at least 4 hours prior to game time).

We also have a large selection of games to play

in the open gaming room (Tualatin), so feel free to pull out a game and have a few hours of fun!

Orycon gaming rooms may NOT be used to run games for a fee, as this activity could jeopardize our non-profit status. Alcohol will not be permitted in any of the game rooms. Food and beverages that you get in the Hospitality room MUST stay in the Hospitality room! No Lazertag, TAG, or other assassin-style games will be scheduled, and none will be allowed. Violation of the gaming rules may (and probably will) result in loss of convention membership.

Remember: You will be in a small room with several others... show kindness... personal hygiene will make the convention much more comfortable for those around you!

GAMING SCHEDULE

Subject to last-minute change—please check the daily zine for updates.

Game	Gameday	Start Time	End Time	Gameroom	Gamemaster
Open	Friday	4:00 pm	4:00 am	Tualatin	All
Ikon	Friday	4:00 pm	8:00 pm	Nestucca	Calvin Taylor
Claymore	Friday	8:00 pm	4:00 am	Nestucca	Rodney Barnes
Call Of Cthulhu	Friday	4:00 pm	10:00 pm	Wallowa	Ann Peck
Monopoly	Friday	10:00 pm	4:00 am	Wallowa	Lydia Foix
Midevil RPG	Friday	4:00 pm	10:00 pm	Umpqua	Mary Olsen
Chill	Friday	10:00 pm	4:00 am	Umpqua	Karl Krehbibl
Open	Saturday	7:00 am	4:00 am	Tualatin	All
Battletech	Saturday	7:00 am	12:00 pm	Nestucca	Doug Nibbler
Midevil RPG	Saturday	12:00 pm	6:00 pm	Nestucca	Mary Olsen
Claymore	Saturday	6:00 pm	11:00 pm	Nestucca	Rodney Barnes
Claymore	Saturday	11:00 pm	4:00 am	Nestucca	Rodney Barnes
Computer Warlords	Saturday	7:00 am	1:00 pm	Wallowa	Cthulhu
Cyberpunk	Saturday	1:00 pm	6:00 pm	Wallowa	Ted Davis
Call Of Cthulhu	Saturday	6:00 pm	11:00 pm	Wallowa	Ann Peck
Ikon	Saturday	11:00 pm	4:00 am	Wallowa	Calvin Taylor
Ikon	Saturday	7:00 am	12:00 pm	Umpqua	Calvin Taylor
Gurps Fantasy	Saturday	12:00 pm	5:00 pm	Umpqua	Karl Krehbibl
Gurps Arena	Saturday	5:00 pm	11:00 pm	Umpqua	James Wilsonsage
Gurps Real World	Saturday	11:00 pm	4:00 am	Umpqua	James Wilsonsage
Open	Sunday	7:00 am	4:00 pm	Tualatin	All
Mecha	Sunday	7:00 am	4:00 pm	Nestucca	Nova
Battletech	Sunday	7:00 am	11:00 am	Wallowa	Doug Nibbler
Gurps Realworld	Sunday	11:00 am	4:00 pm	Wallowa	James Wilsonsage
Ikon	Sunday	7:00 am	11:00 am	Umpqua	Calvin Taylor
Monopoly	Sunday	11:00 am	4:00 pm	Umpqua	Lydia Foix

Hospitality

Melanie Schaber,
Tom Smith

Where: Kennedy Suite (Interstate Wing).

When: Friday 3:00 pm – 3:00 am

Saturday 9:00 am – 3:00 am

Sunday 9:00 am – 4:00 pm

Hi! Melanie and Tom here, we get to be your hosts this year. Yeah!! As always we will be offering a great variety of foods and drinks; catering to everyone, we hope?!

There will be only a few requirements:

The first and most important to everyone, we MUST be able to see your con-badge.

Secondly, if you plan on drinking alcoholic beverages in hospitality again, **you MUST have legal I.D. on your person** (creature, being, other) to prove you are at least 21 years of age. And so as not to offend, we will check I.D. for everyone, NO EXCEPTIONS!!

Finally, no food or drink will be allowed to leave the hospitality area.

Now those aren't too difficult and... we appreciate "your continued support."

Due to the overwhelming response last year... MICRO-BREWERY BEER RETURNS!!! Like last year, there will be "New and Exciting Flavors Nightly!" So stay tuned to the daily zine for details.

Like always, find your own rooms to crash in, 'cause we ain't it! We love you, but we just cannot provide sleeping space. However, when Hospitality is open, we invite you to come visit us and enjoy yourselves.

Now, here is our pitch:

Melanie and Tom are great people (volunteer), but we can't do it alone (volunteer). We like to meet new people (volunteer), that like an exciting challenge (volunteer). So if you have any free time (volunteer), and are at a loose end (volunteer), come see us (volunteer) 'cause we would love to meet you (volunteer), and above all else... WE NEED VOLUNTEERS!

Hotel

John Lorentz

Well, we're back at the Red Lion Columbia River hotel. By now, many of you should be able to find your way pretty well. As a reminder, here are a few basic guidelines to follow:

1. If you're wearing a mask that completely covers your face, please don't loiter around the hotel main desk or near the restaurants or bars. It makes the cashiers a little nervous.

2. Walk, don't run.

3. Use sense when you're putting up signs. Use masking tape, and attach them to the wooden rails or metal posts (rather than the walls).

4. Open parties should be in the Party Wing. The hotel will shut down parties elsewhere if there are noise complaints. And—please, please, please!—**don't** give alcohol to minors (the drinking age is 21 in Oregon), or to folks who are already intoxicated. You may find yourself in an unpleasant situation with the local authorities. (This also means that you shouldn't let people wander away from your party carrying alcohol.)

5. Be nice to the hotel staff. They like OryCon (and we want to encourage this feeling). Keep your rooms reasonably clean (especially if you throw a party), and leave the housekeeping staff a tip.

Something new this year is that OryCon has arranged for the Quiet Bar to be open on Sunday afternoon from 3:00 pm to 7:00 pm. We encourage you to make use of it—it will help convince the hotel that it's a good idea in the future, and will help OryCon avoid paying the hourly bartender charge.

We hope you have a good time at the Red Lion. (We'll be back here again next year.) If there is a problem, you're encouraged to contact John Lorentz (I can be reached through the Office on the second floor), and I will try to help solve it.

Masquerade

Patty Wells

The Masquerade will be held in the Riverview Ballroom at 7:30 pm Saturday. The doors will open at 7:15 pm. Participant check in at the stage area starts at 6:00 pm; anyone who shows up after 6:30 pm cannot be guaranteed a spot in the masquerade.

We are preparing a masquerade that is easily entered by fans of all ages and levels of costuming experience and is fun for all involved. We are also making a specific effort to recognize hall costumes. We have 200 hall costume award ribbons which can't be used again so we will be looking to give them all to deserving costumes and their wearers.

The first portion of the masquerade will be the children's entries. We would love to see all Orycon kids enter. In order to encourage young costumers we will be awarding prizes to all children (age 14 or younger) in the masquerade. After all, we want happy, enthusiastic small costumers who will grow up to be happy, enthusiastic big costumers.

We have set a schedule that will allow for relatively last minute entries. Please check the pocket program carefully for the times and locations of the masquerade related items. Masquerade entry forms will be available starting with Thursday night registration and will continue to be available at tables near registration or from the office throughout Friday and Saturday afternoon. Forms will also be available Saturday afternoon at the stage in the Riverview Ballroom. You may check-in and walk through the stage between 4:00 pm and 6:00 pm. Since we are sharing the room with programming we will use this as a quiet time to go through our paperwork and make sure that tapes, lights, etc. have been discussed with the tech crew and give you a chance to walk over the stage.

Common sense determines these rules:

1. No weapons may be used or drawn unless arrangements have been made ahead of time.

2. Striking or threatening the MC, judges or anyone else without prior arrangement is grounds for expulsion from the convention.

3. No full nudity, legal decency standards apply.

4. No messy costumes which will "rub off" on carpets, furniture or other costumers (the peanut butter rule applies).

5. The judges' decisions are final.

6. Have fun.

We will use the traditional competition designations of Novice, Journeyman and Master. The categories for awards are listed below, but we will not limit ourselves to these categories. We reserve the flexibility to recognize marvelous costumes that do not fit into the described categories. At the same time we will not give an award if no costume fits into the category (we have had a regrettable lack of non-humanoid costumes recently, where are the blobs and robots of yesteryear?).

The preliminary award categories are:

1. Best of show

2. Best SF character

3. Best fantasy character

4. Best non-humanoid

5. Best re-creation

6. Most humorous

7. Rising Star - best self-made costume by entrant 14 or younger

8. Nova - best costume on a child 8 or younger

9. Venus on the Half Shell - a humorous award for getting the most use out of the least material. (It should be noted that the masquerade staff, of whom a majority are female, want it understood that this category is definitely NOT limited to female costumers!)

We hope to present a set of impromptu costumes. Saturday morning we will offer an impromptu costume workshop which will have a variety of peculiar items on hand, along with some sage advice on the theory of turning bizarre artifacts into intriguing costumes.

We are also offering a workshop on picking the proper music for your costume presentation. Saturday afternoon, before the walkthrough, we will have staff and recordings available for those who have not already selected their musical accompaniment. Some tapes will be available to be used during the masquerade itself.

The photography area will be located in the same spot we've most frequently used, at the elbow of the hallway leading toward the non-party wings.

As announced previously, the charming and talented Steve Perry will MC the masquerade. He and the masquerade staff invite your participation as contestants and, as that most necessary part of it all, the audience.

Susan Petrey Clarion Fund

Debbie Cross,
Paul M. Wrigley

This scholarship is a memorial to Susan, a friend of ours, and a member of the Portland Science Fiction Society. Since her death in 1980, almost thirteen years ago, we have raised money to annually send an aspiring writer to the Clarion Science Fiction Writer's Workshop. This was an event she had hoped to attend but was unable to do so because of financial reasons.

The original seed money was raised for flowers at Sue's funeral but we were unable to use the money for that purpose. Since then, money to fund the scholarship has been raised mainly by auctions at science fiction conventions. Auctions are held at every Orycon & Con; we have also held auctions at Westercon 37, Westercon 43 & Minicon.

This year's auction will be at 4:30 pm Saturday in the Klamath Room. Items to be sold at the auction will be displayed at the Susan C. Petrey table, next to the Wrigley-Cross Books table in the Dealer's Room. We will also be selling copies of "Gifts of Blood", in the limited edition of 474 copies signed by all three of

Westercon 43's Guests of Honor: Ursula K. Le Guin, Vonda N. McIntyre & Kate Wilhelm. In addition, the Baen paperback of the book will be available. This book contains all of Sue's stories and all proceeds go to support the Susan C. Petrey Clarion Scholarship Fund. Of course, we always accept additional items to be auctioned which can be left with us at the Wrigley-Cross Books table in the Dealer's Room and - money is never refused.

Currently, two scholarships are being awarded annually, one to Clarion Science Fiction Writers' Workshop in East Lansing, MI and one to Clarion West in Seattle.

Recipients for the scholarship have been selected by the workshop directors based on need and talent. They have been:

- 1982 — William P. Knuttel, Davis CA
- 1983 — Mona A. Clee, Austin TX
- 1984 — Kathe (Mustamaa) Kojala, Detroit MI
- 1985 — Leslie J. Howle, Seattle WA
- 1986 — Wally Metts, Horton MI
- 1987 — Susan Kray, Urbana IL
- 1988 — Sharon Wahl, Somerville MA
- 1989 — Diana Maria Castro, Arcata CA
- 1990 — Heidi Heyer Campbell, Chester VA
- 1991 — Karen Cowan-Jensen, Anchorage, AK
- 1992 — Denise Angela Shawl, Ann Arbor, MI
- 1992 — Nathan Ballingrud, Asheville, NC
- 1993 — Patrizia DeLucchio, Oakland, CA
- 1993 — Michael Johnson, Brookline, MA

The fund is administered by us, with the support of Portland fandom, and is legally a part of Oregon Science Fiction Conventions Inc., a tax exempt organization.

PARTY SUPPLIES

Rather than having a party supplies shopping service, we have provided a large Safeway two blocks from the hotel. (You can walk under the freeway.) It is open until 1:00 am and also contains a sushi bar!

Opening Ceremonies

Debbie Cross

Drive-In Theater Meets the Sci-Fi Channel: Hold on to your groan meters. The Not Ready For Sidereal Time Players return to Orycon opening ceremonies and They're Still Not Ready! We don't want to spoil the surprises but we can tell you this much—you'll laugh, you'll groan, you'll be shocked by their blatant lack of good taste. Warning: If you're easily offended, this may not be the programming item for you!

The rest of you—be there, in the Riverview room at 7:30 pm Friday.

Registration

Linda Pilcher, Barbara
Oldham, Linda Payne

We will be open at the following times:

- Thursday: 8:00 pm to 10:00 pm (PRE-REG ONLY)
- Friday: 11:00 am – 10:00 pm
- Saturday: 9:00 am – 6:00 pm
- Sunday: 10:00 am – 2:00 pm

We would love to give you a new badge if you wish to change your badge name. Just bring in your old badge and we will fix you up with your new name, but please wait for a quiet time at Registration when the lines are very short. Computer time needs to be given to those without memberships. Even with the wrong badge name, you can get in.

Wear your badge at all times in a visible location. It is your proof of membership, and you will be asked to show it when you enter convention areas. A badge consists of both the plastic frame and the insert. Please do not lose your badge—you may have to pay the full at-the-door rate to receive a new one. And so that our badge checkers can keep an eye out for your missing badge, **the duplicate will be marked in a highly visible manner.**

Kids 5 and under (and any other child whose parent requests it) will be given a hospital type bracelet with the responsible adult's name and room number (if applicable) on the bracelet. This is part of the youngster's proof of membership. (See the "Orycon Child Policies" sidebar elsewhere in this book for more details.)

You may purchase memberships for your non-human companions at the full adult rate. Be sure to remind your companion not to lose his/her/its badge as they will have to pay full price for a replacement badge.

Dance Passes and Night Passes are no longer available. The night office is able to sell full memberships Friday and Saturday nights.

Orycon 16 memberships will be available Sunday at your slightly psychotic registration desk. Check with us for times and details. We will be honoring requests for particular badge numbers for Orycon 16. THERE WILL BE A \$5.00 ADDITIONAL FEE FOR THESE REQUESTS. All proceeds of the special number requests will go

to the Susan Petrey Scholarship Fund. If you want numbers 1, 42 or 666, you must go to the Susan Petrey Auction and bid. They are only available from the Susan Petrey Auction.

Treasure Hunt

Ray Collett

Come join the treasure hunt! I've hidden a prize somewhere within the hotel property boundary and first to find it wins a pile of prizes, including two free memberships to Orycon 16, and other goodies.

To find the treasures, check the clues that I post near the Orycon Office and the Hospitality Suite. I'll also post the complete rules of the game.

Star Trek Trivia Contest

Ann Hoffert, Tracy Bailey,
Steve Hoffert

Do you know the name of Captain Picard's fish? Where was Commander Riker born? And most importantly, is Data fully functional? If you know the answers to these questions and more, sign up to be a contestant! Test your knowledge and win great prizes! And if you don't sign up, come anyway, sit in the audience and utter "I knew that" when the contestants don't.

Turkey Readings

Anne Hoffert, Tracy Bailey

"Blue stun beams whanged and blatted. Rian waved them all in, then he deactivated the beam-cell in the doorway, causing the great metal door to come gliding down behind them. "Shivering conduits," yelled Ween Leever, "We're trapped!"...

Want more? It'll cost ya! Bring spare change and a healthy sense of humor to the resurrected Turkey Readings. Be tortured by some of the worst SF/horror while supporting the Clarion Scholarship. It'll give you a warm, fuzzy feeling inside.

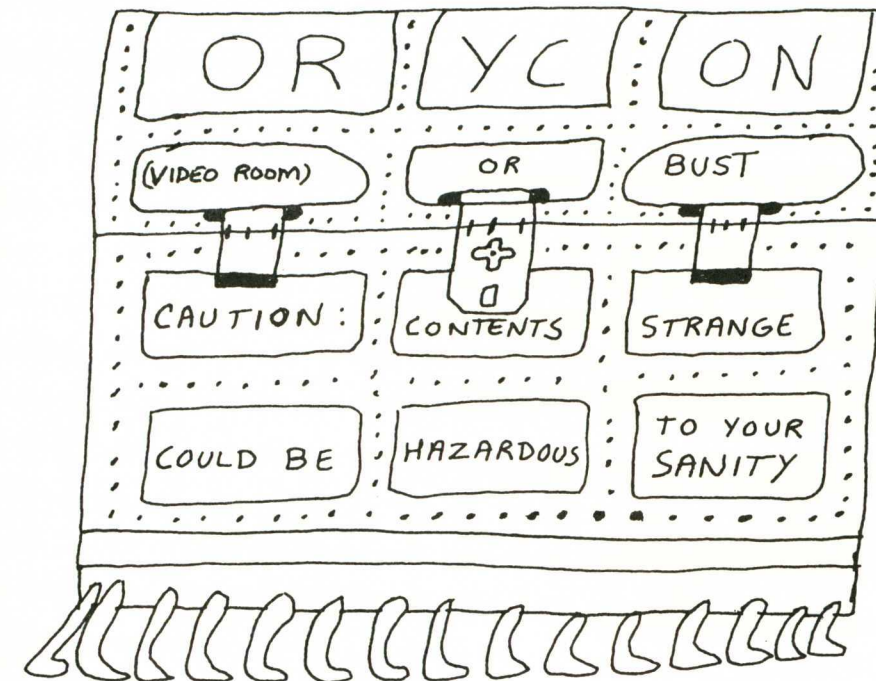
Video Schedule

Alan Olsen, Fred Torck, Anne Peck

Video schedule subject to change.
(See daily zine for changes (ie. bad
tapes, etc.), and reasons for last
minute changes made!)

Channel 4			Channel 5		
Time	Movie	Comments	Time	Movie	Comments
FRIDAY			FRIDAY		
4:00 pm	Bad Channels	Good tunes, wacky plot.	4:00 pm	Stay Tuned	"The remote was taken over by Fred" or "A look into the video committee's mind".
5:21 pm	The House Of Usher	Dysfunctional family at play.	5:29 pm	Robo C.H.I.C.	C.H.I.P.S, wires, and teflon mixed with a truly mind.
6:48 pm	The House Of Wax	The last chance stop for a hot wax.	7:06 pm	Slave Girls From Beyond Infinity	Escape of the mindless.
8:16 pm	The Raven	"mi bela, see bela" or "who's got the birdseed?"	8:20 pm	She Devils On Wheels	Quick call 1-800-BIG-MIDOL
9:28 pm	The Producers	Sanity check for potential con-com members.	9:43 pm	Chopper Chicks In Zombie Town	Can Mama save our town?
10:56 pm	Surf Nazis Must Die	Junk-a-punk today.	11:08 pm	Harley Davidson And The Marlboro Man	I may steal, but I don't deal.
SATURDAY			SATURDAY		
12:18 am	They Saved Hitler's Brain	But we lost ours.	12:46 am	Highway To Hell	Ain't love sweet?
1:49 am	Zardoz	007 vs. Rockface.	2:26 am	Army Brats	Kids will be kids.
3:35 am	Phantasm	Where's Tom and his cosmic bat when needed?	4:09 am	Strange Brew	But it ain't Bud, Wilbur.
5:05 am	Frankenstein Meets The Wolfman	Rover don't like ugly people.	5:39 am	Planet Of The Dinosaurs	Hey, this will make a great theme park idea when we get back!
6:18 am	The People Under The Stairs	Damn housing shortage.	7:04 am	Sorority Babes In The Slime Bowl-A-Rama	Ten-pin-on-a-dime budget.
8:00 am	Vandimonium	Oh Allen!	8:30 am	Terry Pratchett Interview	Our Guest of Honor.
9:00 am	Heathers	Ah, the sweet flower of young womanhood.	9:00 am	Cereal And Toons	Stoke up on mind & body sweets.
10:42 am	Pump Up The Volume	It ain't PBS radio.	10:00 am	Buckaroo Bonzai	But the Pinto blew up on the pad.
12:38 pm	Beauty And The Beast	Your video committee regrets that something (cont.)	11:42 am	Hitchhikers Guide To The Galaxy	For those who always carry a towel.
2:03 pm	The Lost World (Silent)	—truly good has slipped in.	2:56 pm	MST3000 Star Trek V	It's back... Back.... Back.... Back.
3:05 pm	Fantasia	For the next three hours let the music (cont.)	4:56 pm	Until The End Of The World	Time, time, who's got the hold on my mind?
5:05 pm	Allegro Non Troppo	—control your mind.	7:34 pm	Buffy, The Vampire Slayer	Sweet little old me?
6:20 pm	Island Of The Lost	Damn travel agency did it again.	9:00 pm	Red Blooded American Girl	Don't tell Buffy about this.
7:30 pm	Night Of The Living Dead	Life's a bitch, then (cont.)	10:35 pm	Fearless Vampire Killers	Garlic bagels, anyone?
9:00 pm	Dawn Of The Dead	—you die and find out death's an (cont.)	SUNDAY		
11:06 pm	Isle Of The Dead	—even bigger bitch.	12:23 am	Tremors	But I don't know any Harkonnens.
SUNDAY			2:08 am	Valley Of The Gwangi	I want a pet just like Great, Great Grandad.
12:18 am	Mom	You gotta love her...Or else!	3:49 am	Two Evil Eyes	Thank the gods that was all Poe had.
1:49 am	Mephisto Waltz	I'm gunna break dance in your mind.	5:54 am	House	I should have done (cont.)
3:15 am	Dollman	Come see Ken at play.	7:33 am	House 2	—a title search.
4:37 am	Attack Of The 50 Foot Woman	Damn anvil backfired.	9:00 am	Cereal And Toons	Last chance sugar rush.
5:43 am	Zontar Thing From Mars (Venus)	Oh what stuff we'll show (cont.)	10:00 am	The Mouse That Roared	Or "Don't Mess With My Wine"
6:51 am	Bucket Of Blood	—when you're asleep.	11:23 am	Dr. Strangelove	Nuke em, Dano.
7:57 am	Un Chien Andalou	No (cont.)	12:56 pm	Whoops Apocalypse	Damn sweaty palms.
8:17 am	Mr. B Natural	—comment.	3:15 pm	Hardcore T.V.	Filler you missed: naughty, naughty me!
9:00 am	The Rapture	Was it Tammy? No! Was it Pat? No! Was it Oral? No! Maybe it was Jerry?			
10:51 am	The Seventh Seal	Too bad Bobby Fisher wasn't around.			
12:28 pm	The Meaning Of Life	As it should be told to all.			
2:15 pm	Wild In The Streets	OK, the con is over. Go home already? Party time!!!			

OryCon Video



2 Channels

from 4:00 pm Friday
til 4:00 pm Sunday

94 Hours + 2 Hours
of Toons

This year's theme: It's Got To Be Funny (or Fred will grill the Easter Bunny
(foregone conclusion))

Video Crew: • Alan Olsen
• Anne Peck
• Fred Torck
(the Mad, the Glad, the "I've Been Had")

We bring you the entire range (strange, deranged, and the home on the range,
as well as the target).

Our aim is to trill (as we slowly grill) you as well as to
expand your mind (helium skullcaps available).

Main features all the time! (Would this crew kid you?
Maayybee, but that's a goat of a different colour,
as well as a horse of ill repute).

To answer a most-asked question—Yes! We did plan
on showing your two favorite movies (pick one):

- opposite each other.
- while you're caught in the john.
- while you are sleeping.
- while you were _____ (?)
- but your friends paid us not to.
- but time ran out.
- but the Fire Department could not save the tape.
- all of the above.

SIGNED DEC REW
[Signature]
Fred B Torck

ORYCON WEAPONS POLICY

In line with the Standard Practice at most major conventions, including recent World conventions, the carrying and wearing of weapons will not be permitted, except as part of a Masquerade contestant's costume, or as part of other designated events, and then only during the event, or in transit to and from the event. The use of a weapon as part of the Masquerade must be approved by the Masquerade Director prior to the event. Failure to do so are grounds for immediate expulsion from the convention.

The Convention committee defines as weapons any object designed to cause bodily harm, or any replica of such an object and any other object the Committee determines to be danger-

ous. However the committee reserves the right to amend this definition of a weapon, and the right to impound weapons for the duration of the convention.

Any weapons purchased in the Dealer's Room must be securely wrapped.

The committee realizes that most people who would like to carry and wear weapons are sensible and careful individuals. However, because of the present liability laws, the risk of weapons causing accident or distress, and to preserve relationships with convention hotels, we have had to adopt this policy. The safety of convention members has to be our overriding consideration.

Volunteers

David Schaber, Kip Krauss,
Mark Phillips, Ralph
Strauser

For the last 15 years, Portland has been host to Orycon. These conventions would not have happened without the dedication of all who volunteered, from the committee to the on-site volunteers. Without these volunteers, Orycon 1 through 14 would not have occurred. This year promises to be the biggest convention yet, so the committee is going to need as much help as they can get.

In past years, the volunteers station shared space with the office. This year, we are trying something new. The volunteers station is setting up an Information booth, located in the landing between the main lobby and the Interstate wing (Gaming, Hospitality, Video). If you have an hour or two to spare, and want to volunteer to help (from food preparation in Hospitality to Art Show set-up to badge checking) please come see us, and we will be happy to use your help.

As in past year, we will have prize drawings for those who volunteered their valuable time. Prizes and winners will be posted in the office, at the information booth, and in the Orycon Journal daily newsletter.

Writers' Workshops

Theresa ReedSimmons

Where: Room 114 (Riverside Wing)

What could be more exciting than a bunch of amateur and professional writers sitting around talking about writing? I know, it's hard to imagine anything more heart-pounding, brain-boilingly thrilling. But just think how heady the experience would be if you were one of the amateurs and it was *your* manuscript that was the topic of conversation! Oh... I get weak just thinking about it.

If this scenario is all a fever dream to you, it must mean you didn't get to be part of the fun during Orycon 15. Fortunately—barring alien intervention, a meteor strike, or the outlawing of the written word—you'll get another chance next year. But those who chose to live dangerously during this convention know exactly what I'm talking about. An experience you absolutely had to towel yourself off after, wasn't it?

Thanks to all of our pros and our aspiring pros. Remember, rejection slips build character (look how much I've got) and they make great wallpaper, too. And when you finally get that acceptance letter you'll know what it feels like to fly without wings.

Friday

This book went to press before the final program was established. See the Pocket Program Book for the final schedule, and grab a copy of the daily convention newsletter for last minute changes.

Noon Friday

Umatilla

Being Politically
Correct and Writing:
Dichotomy or Paradox?

Chris Hatton, Elton Elliott,
Greg Abraham, Jane Mailander

What is "politically correct"? Should writers in science fiction and fantasy genres be concerned about presenting characters and events in a politically correct manner?

Yakima

Why We Have A
Space Program

Bryce Walden, Cheryl York

What is the probable future of government funded space exploration? What have we gained through space exploration, to date? What changes can we expect in the 21st century?

Dealers' Room Autographs:
Terry Pratchett

Klamath

An Hour With
Lionel Fanthorpe

1:00 pm Friday

Umatilla

The History of
Science Fiction Fandom

Art Widner, Ben Yalow,
Clifton Amsbury, Joyce Scrivner

The story of fandom from its beginnings in the United States told by some who were there, and some who wish they were there.

Yakima

Creating A Sense of
Place in Fantasy

Lionel Fanthorpe, Blythe Ayne,
Jane Mailander, Kristine Kathryn Rusch

When reading fantasy we are transported to times and places that never were, and sometimes we're sorry to leave at the story's end. Fantasy writers reveal the scaffolding behind those very believable settings.

4:00 pm Friday

Umatilla

Atheists, Christians
& Pagans in Fandom:
A Colloquium

Lionel Fanthorpe, Clifton Amsbury,
Heather Alexander

What do you believe in? Faeries, Jehovah, or Entropy? Folks with firm convictions will discuss their own beliefs, and yours. Expect a thought-provoking discussion.

Yakima

Deconstructing Worldcon

Ben Yalow, Patty Wells, David Levine,
Joyce Scrivner

Whether you attended or not, listen to a critique of this year's version of the progenitor of cons everywhere. Find out about what you missed, or didn't have time for while you were there.

Klamath

Reading:
Terry Pratchett

Room 114

Reading:
Steven Barnes

2:00 pm Friday

Umatilla

The Mechanics of
Publishing

Dean Wesley Smith, Kristine Kathryn
Rusch, Blythe Ayne, Ben Yalow

Everything you've ever wanted to know about the publishing industry will be told by this panel of knowledgeable folks. Take notes.

Yakima

To Be Announced

3:00 pm Friday

Umatilla

Nanotechnology

Stephen Gillett, Elton Elliott,
Joyce Scrivner, Chris Hatton, Ray
Vukcevic, Mark Bourne

Nanotechnology: what it is, what it enables us to do and where it's going to take us from here.

4:30 pm Friday

Room 114

Reading:
Amy Thomson

Key to the Program Listings:
The Moderator's name is in **bold type**.
See the hotel map on the back of this
program book for room locations.

5:00 pm Friday

Klamath Staying Up Late: Our Favorite Cult Movies

Kristine Kathryn Rusch, Anthony Pryor, Ray Vukcevic, Blythe Ayne

What is it about those old celluloids with the cheap special effects and stilted dialogue we love so much? Share your favorites with the panelists, and then check the video programming: you might have a chance to see them again.

Umatilla Genre Costuming

Pippin Sardo, Vicki Mitchell, Janet Borkowski, Joy Day

Experienced costumers explain how to create costumes based on fantasy and science fiction stories, and what techniques they use to make the fantastic wearable.

Yakima Are We Becoming a Nation of Illiterates?

John DeCamp, Mike Moscoe, Howard Davidson, Rebecca Neason

Are the new audio-visual and computer texts making us into "wireheads"? Is our population of recreational readers shrinking? And what about the effect of "virtual reality" on reading? How will such technology change our definition of "literacy"?

Room 114 Reading:
Mark Bourne

5:30 pm Friday

Room 114 Reading:
Ru Emerson

6:00 pm Friday

Riverview Cyberpunk Future vs. Star Trek Future

Amy Thomson, Chris Hatton, Kristine Kathryn Rusch, John DeCamp

The 21st century holds the possibilities of manifesting our best, our worst and our most mediocre. Panelists will discuss which is the most likely direction of global society in the next couple of generations.

Klamath A Visit With Peter Beagle

Mr. Beagle will read from his works, answer questions from the audience, and autograph your treasured copies of his books.

Room 114 Reading:
M. J. Engh

6:30 pm Friday

Room 114 Reading:
Vicki Mitchell

7:30 pm Friday

Riverview Opening Ceremonies

Not Ready for Sidereal Time Players

Meet the Guests of Honor, and the charming members of the convention committee. Witness a shameless sacrifice of dignity intended to make you laugh.

8:00 pm Friday

Riverview Dance

Klamath Bardic Circle

9:00 pm Friday

Umatilla Researching History for Science Fiction and Fantasy Writing

Lionel Fanthorpe, Ru Emerson, Greg Abraham, M. J. Engh, Fred Patten

Writers navigate the journey to where you haven't gone before inside your neighborhood library, and how to keep a creative logbook in the process.

10:00 pm Friday

Umatilla Turkey Readings

Saturday

9:00 am Saturday

Riverview Tai-Chi Workshop

Steven Barnes

A beginner's level practice session of this ancient form of exercise. Wear comfortable clothing you can move in.

10:00 am Saturday

Klamath Progenitors of Fantasy

Amy Thomson, Lionel Fanthorpe, Mary Rosenblum, Greg Abraham, Margaret McBride

Today's authors review the work of some of the genre's mentors: George McDonald, Zenna Henderson, Frank L. Baum, Charlotte Perkins Gilman, and others.

Umatilla Buck Rogers Meets the Spotted Owl

Mike Moscoe, Cathy McGurie, M.J. Engh, Vicki Mitchell

Can we see the forest for the trees any clearer through a fractal image? How much technology are we willing to give up to save a species?

Yakima Artist Networking

Mark Ferrari, Marilyn Mork, Jacquelyn Nilsson, Gail Butler, Betsy Mott

Join the panelists in a discussion of networking on hard-copy and computers. Learn how information technology affects the artistic community, and how to form networks of your own.

Room 114 Masquerade Music Taping Workshop

Patty Wells, Robert Verde

10:30 am Saturday

Riverview A Life-Writing

Steven Barnes

1.5 hours; limited to 12 people; sign up in the Convention Office. Steven Barnes describes how to write the story of your life as you wish to see it happen.

Riverview B Group Story Generation

Thea Hardy, Edd Vick

1.5 hours; limited to 12 people; sign up in the Convention Office. Authors will lead participants in creating a story on site. All participants will receive copies of the story to take home.

Riverview C Origami

Jane Mailander

1.5 hours; limited to 12 people; sign up in the convention Office. Jane will demonstrate several figures in the art of Origami; participants will have ample opportunities to practice their favorites.

Riverview D B&W Art Demonstration

John Alvarez

1.5 hours; limited to 20 people; sign up in the Convention Office. Participants will learn techniques of producing B&W illustrations in a setting that allows for close observation and questions.

Riverview E B. Y. O. Alien Artifacts

Jim Fiscus, Jan Borkowski, Judith Smith

1.5 hours; limited to 20 people; sign up in the Convention Office. During this show & tell liar's panel, participants are invited to bring artifacts they own (or improvise in their hotel rooms) and tell the story of their discovery or acquisition while they explored the Universe.

Riverview F Soft Minds Meet Hard Science

Stephen Gillett, Mark Bourne

1.5 hours; limited to 12 people; sign up in the convention Office. Writers discuss resources used to create reality-based, hard science fiction, and how to conduct quick and dirty research expeditions to the information necessary without setting up residence in the local library.

11:00 am Saturday

Klamath Making Your First Sale

Mary Rosenblum, Jean Auel, Dean Wesley Smith, Kristine Kathryn Rusch, Tim Campbell

Ways and means of getting out of the slush pile and into the marketplace. Writing cover letters, formatting manuscripts, secrets of developing a profitable story. Does bologna in your manuscript really help?

Umatilla Alien Sex

Steve Perry, Sonia Orin Lyriss, Ray Vukcevic, Elisabeth Waters, John DeCamp

The logistics of messing with intriguingly formed beings from galaxies far, far away. The choreography of who does what to whom and how often for an odd number of limbs. And what will condoms look like in outer space, anyway?

Yakima 1001 Things NOT To Do At A Convention

Chris Hatton, Anthony Pryor, Fred Patten, Jon Gustafson, Suzanne Tompkins
So, you've been reading the Guest of Honor's books since before you could walk. And Mark Ferrari's best friend from high school just happens to be related to your cousin's best friend's great aunt Mavis. The Mistress and Masters of Manners reveal what you must do to be a convention success.

Novelty Bookmaking

Marvella For Love Or Money?
Frank Catellano, Terry Puchner, Jane Aust, Mary Applebaum, Mary Wadley Smith
William Morris Macintosh and company present the most comprehensive and complete of how to make money out of your books and money.

William Morris Macintosh
Spinning the New Thread
John Applebaum, William Morris Macintosh, Jane Aust, Mary Applebaum, Mary Wadley Smith
The most comprehensive and complete of how to make money out of your books and money.

Marvella For Love Or Money?
Frank Catellano, Terry Puchner, Jane Aust, Mary Applebaum, Mary Wadley Smith
The most comprehensive and complete of how to make money out of your books and money.

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Frank Catellano, Terry Puchner, Jane Aust, Mary Applebaum, Mary Wadley Smith
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7:30 pm Saturday

Marvella For Love Or Money?
Frank Catellano, Terry Puchner, Jane Aust, Mary Applebaum, Mary Wadley Smith
The most comprehensive and complete of how to make money out of your books and money.

Riverview B Running A Convention 101

Ben Yalow, John Lorentz, Joyce Scrivner, Suzanne Tompkins
1.5 hours; limited to 12 people; sign up in the convention Office. Experienced convention chairpersons explain techniques of organizing a con, and making it happen without losing your grip on your sanity.

Marvella For Love Or Money?
Frank Catellano, Terry Puchner, Jane Aust, Mary Applebaum, Mary Wadley Smith
The most comprehensive and complete of how to make money out of your books and money.

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1:00 pm Saturday Klamath Humor in Fantasy and Science Fiction

Terry Pratchett, Leslie What, Margaret McGuire, Dean Wesley Smith, Ray Vukcevic
How do you tell jokes to an invisible audience? In fiction, and how it differs from reality.

Marvella For Love Or Money?
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7:30 pm Saturday

Marvella For Love Or Money?
Frank Catellano, Terry Puchner, Jane Aust, Mary Applebaum, Mary Wadley Smith
The most comprehensive and complete of how to make money out of your books and money.

Riverview C Walking the Fine Blue Line: Editing

Kristine Kathryn Rusch, Marilyn Holt, Elisabeth Waters
1.5 hours; limited to 12 people; sign up in the convention Office. Experienced editors, who also are authors explain how to edit an collection of work, or someone else's writing without damaging working relationships.

Marvella For Love Or Money?
Frank Catellano, Terry Puchner, Jane Aust, Mary Applebaum, Mary Wadley Smith
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Marvella For Love Or Money?
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Marvella For Love Or Money?
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The most comprehensive and complete of how to make money out of your books and money.

Dealers' Room Autographs:
Mary Rosenblum,
Mark Bourne,
Kij Johnson
Mary, Mark and Kij will autograph the December issue of Asimov's Magazine.

3:00 pm Saturday

Klamath Flirting with Aliens

Steven Barnes, Amy Thomson,
Betty Bigelow, Chris Hatton

Improvise social interactions with creatures who are much different from us. Learn how to establish cross-species rapport and cement diplomatic relations. Hear the seven irresistible come-ons of the galaxy. Get silly.

Yakima Star Trek Trivia Contest

Win fame and fortune, or something virtually the same by participating in Orycon's only game show.

Umatilla Colored Pencil Techniques

Mark Ferrari

Our Artist Guest of Honor will lead a workshop in colored pencil drawing, demonstrating how to make your fourth dimension fantasies seem real in two dimensions.

Dealers' Room Autographs:
Danielle (Stephanie) and
Steve Perry

3:30 pm Saturday

Dealers' Room Autographs:
Lionel Fanthorpe

4:00 pm Saturday

Riverview Closed for Masquerade
Rehearsal

Yakima Time Capsule of
Psychic Predictions

Amy Thomson, Anthony Pryor,
Janet Borkowski, Joyce Scribner

Ever wonder if you are psychic?
Ever wonder if anyone is psychic? Here's a chance to check out the prediction business. Panelists and convention members will create a time capsule of predictions for 1994 to be opened at the 1994 Orycon.

Umatilla How Will A Unified
Europe Affect
Our Future?

James Fiscus, Andrew Nisbet,
Clifton Amsbury, Mike Moscoe

Is the European international economic consortium a threat to the U. S. economy? What effect will it have on current international trading practices? Is NAFTA a solution or a complication in our political and economic future?

Room 114 Reading:
Sonia Orin Lyris

4:30 pm Saturday

Klamath Susan C. Petrey Auction
(until 6:00 pm)

Special Guest of Honor, Lionel Fanthorpe will serve as auctioneer for this annual event to raise funding for scholarships to the Clarion Writing Workshop. Come bid on some incredible collectibles.

Room 114 Reading:
Marilyn Holt

5:00 pm Saturday

Yakima Song Writing: Advice
and Helpful Hints

Cecilia Eng, Greg Abraham,
Meryle Korn, Heather Alexander

Which comes first: the tune or the lyric? Why? How to get the words and music to sound good together. Harmonics, dissonance and the transformation of cacophony into auditory ecstasy will be discussed by these experienced authors and musicians.

Umatilla Religions, Old and New,
and Science Fiction

Mike Moscoe, Clifton Amsbury,
Tim Campbell, Steven G. Oliver,
Ray Vukcevic

Do religious beliefs influence the creation or the appreciation of science fiction? How does the Gaia theory, and the New Age beliefs affect the moral and ethical values inherent in science fiction stories? What do authors have in mind when they create alternative value systems on other planets?

Room 114 Reading:
Rebecca Neason

5:30 pm Saturday

Room 114 Reading:
Jerry Oltion

6:00 pm Saturday

Klamath Racism in Fantasy
and Science Fiction

Margaret McBride, M.J. Engh,
Michael Scanlon, Ray Vukcevic

How has the portrayal of alien characters altered since the 30's in response to the civil rights movement? Do equal rights extend beyond the galaxy? Is xenophobia universal? How will future science fiction and fantasy stories be affected by an increased acceptance of cultural and racial differences?

Room 114 Reading:
Steve Perry

6:30 pm Saturday

Room 114 Reading:
Kristine Kathryn Rusch

7:00 pm Saturday

Riverview Masquerade
(with Concert by
Heather Alexander)

Yakima NOVA (until 3:00 am)

Room 114 Reading:
Dean Wesley Smith

7:30 pm Saturday

Room 114 Reading:
Michael Scanlon

8:00 pm Saturday

Klamath Filk 'til You Drop
Bardic Circle

Room 114 Reading:
Bruce Taylor

8:30 pm Saturday

Room 114 Reading:
Greg Abraham

9:00 pm Saturday

Room 114 Reading:
Edd Vick

10:00 pm Saturday

Umatilla Whose Line Is It Anyway?

Terry Pratchett, Mark Bourne, Edd Vick,
Anthony Pryor, David Levine

Back by popular demand—Orycon's version of the hilarious British game show. Come prepared with off-the-wall suggestions for the MC to use in directing the players to make fools of themselves.

11:00 pm Saturday

Umatilla A Gaseous Reading
of "The Eye of Argon"

Jerry Kaufman, Kris Demien

Jerry and Kris will lead-off in a round-robin reading of one of the most infamous fantasy stories ever written. Everyone present will have a chance to try reading an entire page of this notorious opus without bursting with laughter. Helium will be provided.

Midnight Saturday

Room 114 SMOFCon
Role-Playing Game

Ben Yalow, Patty Wells

So you think you have what it takes to chair a con? Test your skills in negotiating with hotels, running interference with obstreperous fans and cranky Guests of Honor by playing SMOFCon, the game that simulates the concon experience.



Sunday

9:00 am Sunday

Riverview Tai-Chi

Steven Barnes

Work out the kinks and clear out the mental fog with this gentle workout. Wear comfortable clothing you can move in.

10:00 am Sunday

Klamath Writers Are Readers, Too:
Mainstream Fictional
Influences

**Blythe Ayne, Marilyn Holt,
Michael Scanlon, Bruce Taylor**

Were your teachers right? Are there great books everyone should read, even science fiction and fantasy fans? What are the mainstream trends in fiction that relate to science fiction? Which works of the 20th century outside fantasy and science fiction genre influence today's writers?

Yakima Cloning Yourself the
Traditional Way:
Raising Fannish Kids

**Patty Wells, Jacquelyn Nilsson,
Linda Pilcher, Kris Demien**

How does a home permeated with musty paperbacks and fantasy art affect the creative mind of a pre-school child? Does a parent's obsession with role-playing games get passed on to their children? Parents and fans will use the wisdom of their experience to answer these and other questions that occur to aspiring breeders.

11:00 am Sunday

Klamath Blasphemers Anonymous:
Imagined Religions in
Speculative Fiction

**Lionel Fanthorpe, Tim Campbell,
Rebecca Neason, Jerry Olton**

When creating an alternative religion in fiction, are there standards to follow? Do all species believe in a superior being? Do all deities look alike? And what about intergalactic cargo cults?

Yakima Tarot, I Ching and
Random Variables

**John DeCamp, Margaret McGuire,
Andrew Nisbet, Kris Demien**

Is consulting an oracle an act of faith or foolishness? What will they tell you? What won't they tell you? What's the probability of receiving any one answer? How do oracles compare with random variables in statistics? Is there any such thing as a random variable, anyway?

Umatilla Is It A Novel or
a Short Story?

**Steven Barnes, Blythe Ayne,
Vicki Mitchell, Michael Scanlon,
Steven G. Oliver**

How do you tell if your story idea will read best as a novel or a short story? How do you make the transition from one form to another?

Room 114 Reading:
Elisabeth Waters

11:30 am Sunday

Room 114 Reading:
Leslie What

Noon Sunday

Klamath The Costs and Joys
Of Collaboration

**Steve Perry, Mary Rosenblum,
Greg Abraham, Danielle Perry,
Stephen Gillett, Jerry Olton,
Kent Patterson**

Is a writing partnership a marriage of minds, an emotional minefield, or both? If collaborating is like a dance, who leads? Collaborators talk together about their creative process.

Yakima Medicine in
the 21st Century

**James Fiscus, Eileen Gunn,
Howard Davidson, Leslie What**

Genetic-strand mapping, artificial organs and limbs, electrode implants, in utero surgery, self-induced suicide machines, new contagious diseases and HMO's: what will these and other health care innovations and issues look like for the next generation, or so?

Umatilla Art Auction

Kaja and Phil Foglio serve as auctioneers for this popular event. Here's your chance to buy great art at minimal prices.

1:00 pm Sunday

Klamath Where No One
Has Gone Before...

**Amy Thomson, Eileen Gunn,
Danielle Perry, Ray Vukcevic**

How has feminism changed the portrayal of male and female characters in science fiction and fantasy? Has feminism in the genre gone too far—degenerating into male bashing?

Yakima How To Start Your Own
Game Company

**Anthony Pryor, Cathleen Adkison,
Peter Adkison, Joe Williams,
Kathi Williams**

Professionals in the field of gaming discuss the trials and tribulations of challenging the giants in the real world of game creation and marketing.

Riverview Steve Barnes interviews
Terry Pratchett

2:00 pm Sunday

Riverview Science Fiction in
Early Television & Radio

Theo Williams

Theo presents a multimedia sampling of science fiction programs you're probably too young to remember. Well... maybe not. At any rate, find out what you've missed.

Klamath Rating Comics and
Animation For Sexual
and Violent Content

**Steve Perry, Mark Ferrari, Gary Davis,
Anthony Pryor, Rebecca Neason**

As the sexual and violent content of graphic media becomes more explicit, should viewing access be controlled? How would such rating systems be regulated? Are all ratings systems a form of censorship?

Yakima Orchids & Onions

**Alan Smith, Nancy Smith, Andrew Nisbet,
Kris Demien**

Convention and programming chairpersons get your feedback about Orycon 15. Do you have comments on how the convention went for you? They'll listen: they'll take notes. What you say here can make a difference in planning next year's convention. Really.

2:15 pm Sunday

Umatilla Chocolate Tasting
sponsored by
Friends of the Doctor

For a small fee you can indulge your deepest, darkest chocolate fantasies in a variety of ways. Catch: You must keep your clothes on.

3:00 pm Sunday

Riverview How Did Public Education
Get Like This (and What Can
We Do About It)?

**Steven G. Oliver, Art Widner, Marilyn Holt,
Mark Ferrari, Joan Gaustad, Steven Barnes**

Public schools are reported to be in crisis. What are the factors that have created this crisis? Are educators as under-funded as they claim? How does our public educational system respond to the needs and pressures of our society? Where do we go from here?

Klamath Animal Rights
vs. Human Rights

**James Fiscus, Rebecca Neason,
Clifton Amsbury, Vicki Mitchell**

What are the ethics of pro-animal terrorism against medical research laboratories? How many medical advances are really dependent on the use of laboratory animals? Should there be limits on experimental use of animals?

Umatilla Masquerade Follow-up

Patty Wells & the Masquerade Judges

Masquerade chair and judges get your feedback and give you their critiques on the winning costumes.

4:00 pm Sunday

Orycon 15 Closes

Times & Places...

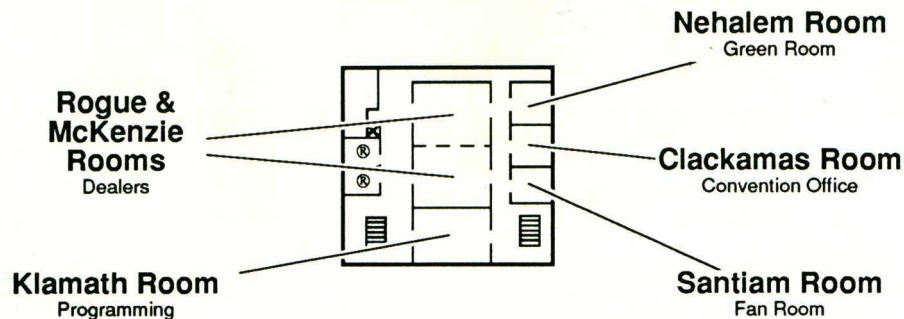
What	Rooms	Friday	Saturday	Sunday
Art Show	Willamette/Deschutes (Lower Level)	2:00 pm – 7:00 pm	10:00 am – 8:00 pm	9:00 am – 11:00 am 3:00 pm – 5:00 pm
Art Auction	Umatilla (Lower Level)			Noon – 2:00 pm
Child Care	Rooms 172 & 174 (Multnomah Wing)	3:00 pm – 11:00 pm	10:00 am – 11:00 pm	11:00 am – 5:00 pm
Dances	Riverview (Main Level)	After Opening Ceremonies	After Masquerade	
Dealers	Rogue/McKenzie (Upper Level)	Noon – 7:00 pm	10:00 am – 6:00 pm	11:00 am – 4:00 pm
Decompression Chamber	Room 430 (Hayden Island Wing)	7:00 pm – 10:00 pm	1:00 pm – 8:00 pm	11:00 am – 2:00 pm
Fan Room	Santiam Room (Upper Level)	4:00 pm – 6:00 pm 8:00 pm – 11:00 pm	11:00 am – 6:00 pm 9:00 pm – Midnight	11:00 am – 4:00 pm
Filksinging	Klamath Room (Upper Level)	8:00 pm – 4:00 am (except during concert)	8:00 pm – 4:00 am	
Filk Concert	Klamath Room (Upper Level)	approx. 9:00 pm		
Gaming	Tualatin, Nestucca, Wallowa & Umpqua (Interstate Wing)	4:00 pm – 4:00 am	8:00 am – 4:00 am	8:00 am – 4:00 pm
Hospitality	Kennedy Suite (Interstate Wing)	3:00 pm – 3:00 am	9:00 am – 3:00 am	9:00 am – 4:00 pm
Masquerade	Riverview (Main Level)		Doors open 7:15 pm Masquerade 7:30 pm	
Opening Ceremonies	Riverview (Main Level)	7:30 pm – 8:00 pm		
Susan Petrey Auction	Klamath Room (Upper Level)		4:30 pm – 6:00 pm	
Registration *	Hotel Lobby	11:00 am – 10:00 pm	9:00 am – 6:00 pm	10:00 am – 2:00 pm
TEMPEST	Riverview (Main Level)		After Masquerade	
Video	Rooms 417 & 419 (Interstate Wing)	4:00 pm – 4:00 am	8:00 am – 4:00 am	8:00 am – 4:00 pm
Writers' Workshops	Room 114 (Riverside Wing)		11:00 am ** 1:30 pm **	

The above information is subject to change—see the Pocket Program and the Daily Zines for updates.
See Department section for detailed descriptions.

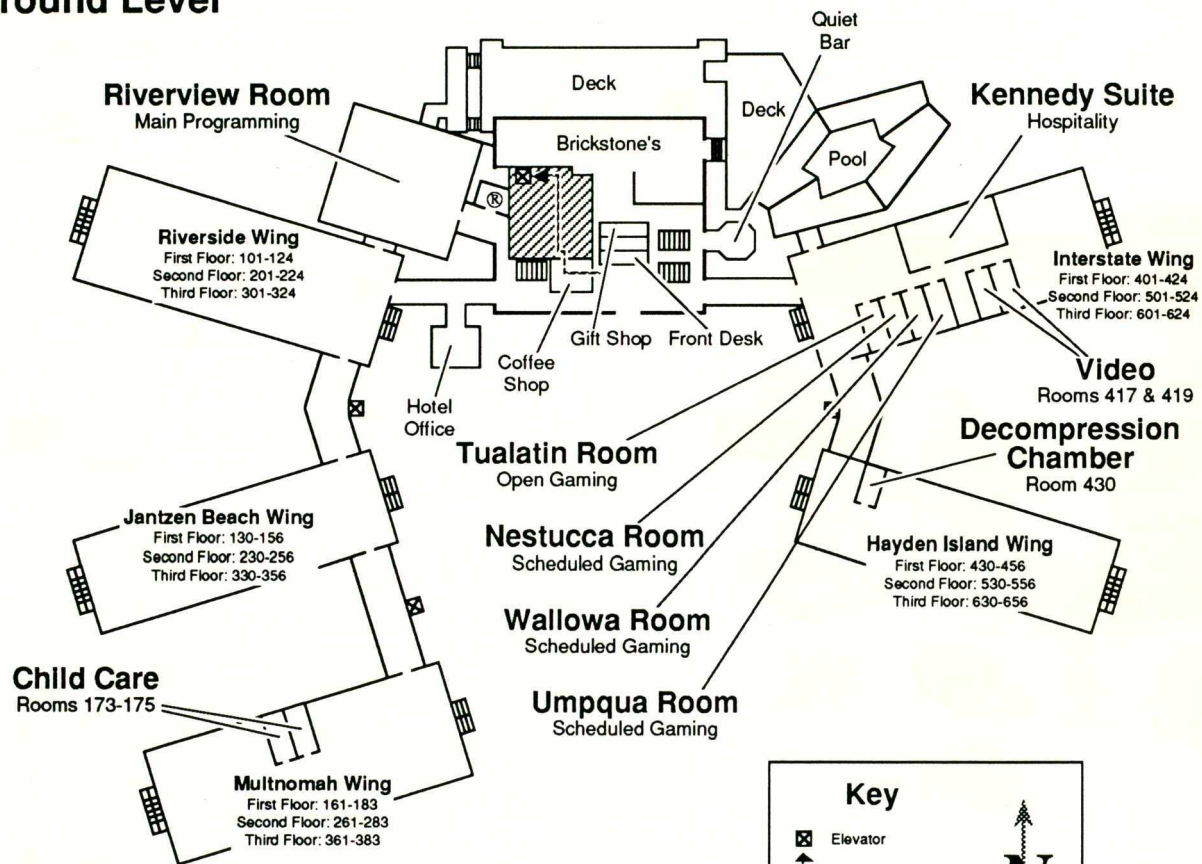
* Note: Registration is open to pre-registered members only on Thursday 8:00 pm – 10:00 pm.

** Note: To participate in this workshop, copies of your manuscript had to be received by the coordinator PRIOR to Orycon.

Upper Level



Ground Level



Lower Level

